

# *Hollywood* **studio** *Magazine*

**GALAXY OF  
GHASTLY  
GHOULS**

**Tales of Horror,  
the Macabre,  
the Supernatural**

**Lon Chaney  
Man of a 1000 faces**

**Alfred Hitchcock  
"Murder beside a  
babbling brook"**

**Masters of Terror  
Bela Lugosi and  
Boris Karloff**

**Horror Cinema  
revisited**

**Men who create  
Monsters**

**The Count  
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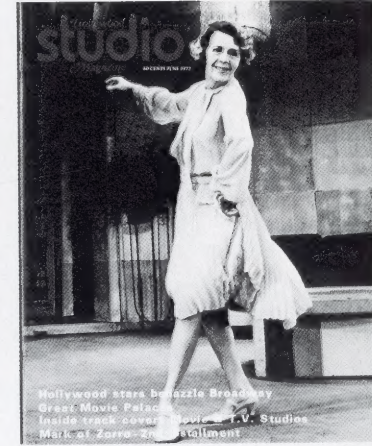
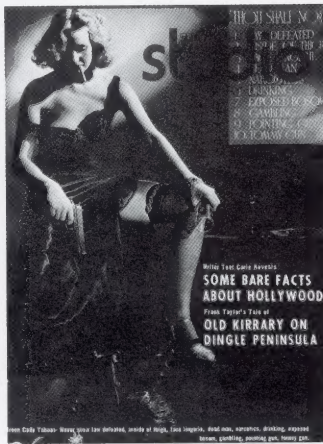
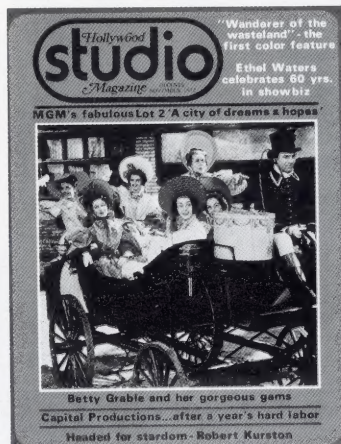
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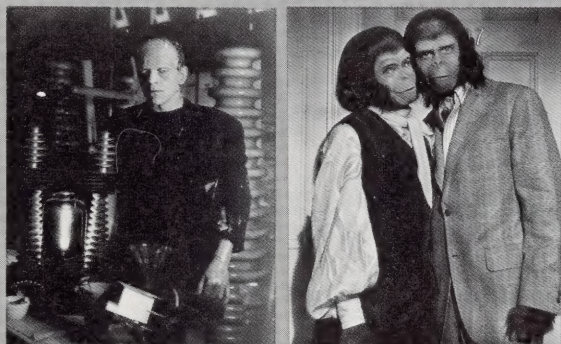
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# Hollywood studio Magazine

OCTOBER 1973 VOLUME 8 NO. 5

**SPECIAL FEATURES**

**GALAXY OF GHASTLY GHOULS . . . Frank Taylor**

Take a terror trip thru a history-collage of horror films traveling from 1919 to today.

Frank Taylor wears several hats. A well-known author, producer of documentary films, former pioneer publicist at Universal and MGM, he is considered an authority on movie history.

**MURDER BY A BABBLING BROOK . . . Marcel Lalott**

The Master of suspense and violence, Alfred Hitchcock, always leaves his audiences gasping.

Author Lalott's interview with Hitchcock is an excerpt from a soon-to-be published book. Currently writing a book about prominent film directors, the author is also a well-known producer of documentaries including "Cesar Chavez and the Grape Pickers," which spread the strike message internationally.

**THE UNDISPUTED TERROR CHAMPION . . . Larry Kleno**

Bela Lugosi remains the eternal blood-sucking beast-of-blood conqueror. A public relations consultant for former screen star Helen Ferguson, Larry Kleno is presently a free-lance writer and runs a fan mail service.

**MEMORABLE MEMORIES OF WALLY WESTMORE . . . Teet Carle**

Never-to-be-forgotten creator of the diabolical Dr. Jekyll and Mr. Hyde makeup.

Teet Carle is a famous publicist from MGM studios who writes from close, personal experiences with the movie greats.

**HORROR CINEMA RE-VISITED . . . Ralph Baccash**

In-depth analysis of death's grim game in horror films as explored by an educator.

A professor of French Literature, Ralph Baccash teaches at U.C.L.A. and Cal State University, Northridge. He is working on a manuscript comparing film drama and literature.

**KING OF THE MONSTERS . . . Napoleon Boz**

Boris Karloff's Frankenstein lives on in nightmares as the most eerie apparition of all time.

Napoleon Boz is a freelance writer whose hobby is collecting movie memorabilia. His background of experience is the envy of film buffs everywhere.

**COUNT DRACULA SOCIETY . . . Dr. Donald A. Reed**

Report on members of a nation-wide group who seek to perpetuate the Vampire legend.

Dr. Donald A. Reed, writer of the story, is National President and founder of this illustrious society. He is also President of the newly formed Academy of Horror and Science Fiction Films.

**FROM TWO DIFFERENT WORLDS . . . Margaree Klein**

Hollywood's foremost Psychic and Medium contacts the spirit world and makes several surprising predictions.

Listed in "Who's Who Of American Women," "Who's Who In The West," and "Who's Who In American Politics," Margaree Klein has spanned the career-spectrum from show business, to writing, to lecturing, to politics. She is presently working on her second book; a story about famous movie celebrities and political personalities she has interviewed.

**PLUS**

Lon Chaney, the greatest horror actor of the silents, How to Haunt a House, The Wizard of Id, horror photo pages "Today's Terror-Vision and more.

Regular Features: Lee Graham's "Man About Town"; Bob Kendall's Hollywood; Jess Hoaglin's "Down Memory Lane"; Kirk Krivello's "Bookworm"; The Fan's Page; plus much more. Studio classified section reaches film buffs all over the United States and overseas.





Conrad Veidt.

## Cabinet of Dr. Caligari - 1919 first horror film

Frank Taylor

# GALAXY OF CHASTLY CHOBLS

† Almost from the first moment movies began to appear in theatres, freaks, monsters and science fiction subjects have become its fodder. The weird, strange and improbably have been a mainstay of Hollywood, and more than one actor, director, and even studio have been saved by a successful horror movie (or series of them).

From a historic standpoint, the first important horror film was the classic "Cabinet of Dr. Caligari" produced in 1919 using distorted scenery, bizarre costumes and unusual camera angles to inject a feeling of terror into the story.

Starring Werner Krause, Conrad Veidt and Lil Dagover, director Robert Wiene produced his macabre motion picture in Germany, but its influence was quickly felt all over the world as others tried to duplicate his astonishing success with the supernatural. The sets were designed by Herman Warm, Walther Rohrig and Walter Reimann.

This was perhaps the ultimate trip, in expressionism. This masterpiece was a small production costing only \$18,000, based on a script by Carl Mayer, a young Austrian revolutionary after the mold of Adolph Hitler. Mayer's friend, an anarchist Hans Janowitz a poet also made major contributions to the original story.

The pair hoped the story would be an indictment of all authority, and they used the persecution of a young man unstable of mind by his psychiatrist, a vehicle to carry their theme along. The story was changed by Eric Pommer, a film genius himself who had begun his apprenticeship in 1907 with Gaumont, so that the story became a psychological melodrama.

In it, the man's persecution becomes a delusion in which he sees in his kindly psychiatrist a homicidal maniac, who uses a hypnotized somnambulist to commit his murders for him. Intellectuals inside and outside Germany were immediately attracted to the film and it has continued to attract them ever since.

Some critics have claimed that Robert Wiene's direction was



uninspired, and only the superb acting talents of the principals, Kraus, Veidt and Dagover saved it from being just another film. Others have claimed the sets were the most important part of the film. Probably the truth in degrees lies with all three.

### Lon Chaney Greatest of All Screen's Horror Actors

Another classic of the expressionist period was "The Golem," directed by and starring, Paul Wegener. This was released in 1920 and its creator probably drew heavily on the influence of "The Cabinet of Dr. Caligari," and its success.

It is interesting to note this was one



"Phantom of the Opera," 1925. Lon Chaney (Universal). The unforgettable.



"Hunchback of Notre Dame," 1923, (Quasimodo) Lon Chaney with Mary Philbin.

of the first treatments of a Hebrew legend, the ancient figure from Hebrew mythology, a giant clay figure that is brought to life by Rabbi Loew to save the Jews in Prague. Set in medieval times, the story is a classic.

But the Golem paled to insignificance in comparison to the F. W. Murnau classic, "Nosferatu" or "Dracula" that appeared in 1922. For sheer visual terror, the scenes of the vampire stalking his victims in the deep shadows have never been equalled.

Murnau's screen version was the first time the subject of Dracula had

ever been put on the screen. In just nine years, with the addition of sound and Bela Lugosi, it would assume an even more sinister form and become an instant horror box office hit.

Starring Max Schreck, Alexander Granach, Gustav von Wangenheim, taken from the novel by Bram Stoker, it evokes a magnificent spirit of malevolence and impending doom on the audience. Many of the clever camera tricks and acting techniques used in this film were repeated with great effect in the 1931 version of the film.

It should be mentioned here that an

American classic, "Dr. Jekyll and Mr. Hyde" starring John Barrymore, Martha Mansfield, Nita Naldi and a stellar cast, was released in 1920 and it became the first truly American horror film.

It is still considered one of the top ten horror films of all time, and is a brilliant exposition of Barrymore's talents before they became blunted with alcohol and dissipation.

Lon Chaney who had been slowly working his way to stardom appeared in the Universal masterpiece, "The Hunchback of Notre Dame," with Patsy Ruth Miller and Ernest Torrance in 1923. This single film made Chaney a top-ranking star and launched him on his career as the "man of a thousand faces."

Many consider this the acting triumph of Chaney, whose performance Quasimodo, the unfortunate hunchback ranks as one of the all-time triumphs of an actor in any film — any time. Victor Hugo's romantic novel made the cathedral the central theme, but Chaney wisely switched the emphasis to Quasimodo.

Universal helped by building one of the most lavish sets ever seen in a motion picture up to that time, and all the elements combined to make it a dramatic, as well as a semi-horror classic.

Lon Chaney became the greatest of all the screen's horror actors, yet he never used the same face twice in a major motion picture. Unlike Bela Lugosi whose face became his trade mark to such a degree his widow sued Universal (successfully) for representing him as Dracula without paying a royalty fee. Chaney loved to create new faces constantly.

His career in films was very short. It lasted only from his first efforts in 1912 through 1930 when he died unexpectedly of a throat infection. But during that brief span of years, he created the screens most memorable characters and earned a place for himself and the King of Makeup.

He first worked in pictures under the Universal banner, working in comedies. Later he worked in some William S. Hart films with great success, and finally became a director. Three of his films during his period as a director were: "The Chimmey's Secret," "The Oyster Dredger," and "The Stool Pigeon."

In 1919, the year "The Cabinet of Dr. Caligari" was released, he was first directed by Tod Browning, the man who later became the acknowledged



master of macabre films.

There was a separation of two pictures, "The Hunchback of Notre Dame," directed by Wallace Worsley, and "The Phantom of the Opera," directed by Rupert Julian, before Chaney and Browning were reunited, after they made "Outside The Law" together.

The Chaney-Browning films were: "The Unholy Three," released in 1925; "The Blackbird," released in 1926, followed by "The Road to Mandalay" the same year; "The Unknown," and "London After Midnight," 1927; "The Big City," "West of Zanzibar," 1928, and "Where East is East," 1929.

The amazing career of Chaney seemed destined to continue on in sound films with even greater vigor, when it was cut short with his death in 1930 during the filming of "The Unholy Three," a re-make of his earlier triumph, directed by Jack Conway.

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### Boris Karloff - Greatest Horror Actor in Sound Period

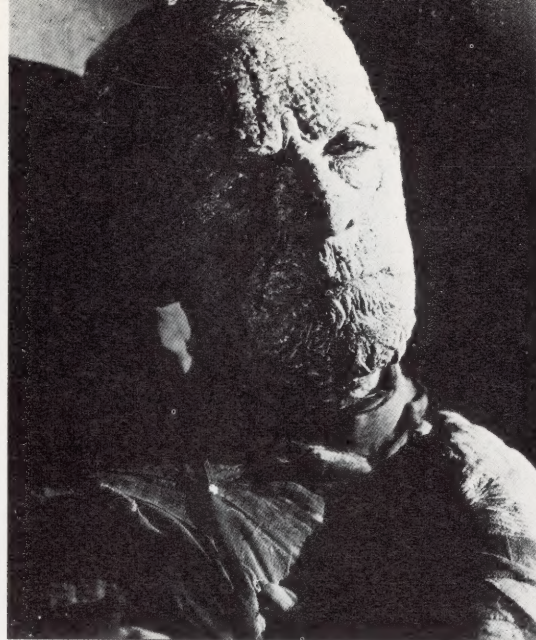
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One of the sequels to the brilliant career of Lon Chaney Senior, was the rise of his son, Lon Chaney, Junior as a major horror star. In fact, Lon, Jr. has been called one of horrors "big three," because of his many screen portrayals as a monster.

After the loss of the elder Chaney, Tod Browning turned to a new type of directing. In the Chaney films he had used the natural horror that his star was a master of. With the beginning of the 1930's period, he launched a new trend, that of the supernatural.

Browning's "Dracula" depended on internal logic and what might be described as a monumental suspension of disbelief. He delighted in creating a mood of eerie horror which the rational mind didn't seem able to resist. Another director who succeeded in this same vein was James Whale, who gave the world "Frankenstein" in 1931.

Following Lon Chaney as a master of horror was the greatest of all horror actors in the sound period, Boris Karloff (William Henry Pratt) who also got his start at Universal. He played as an extra then gradually climbed in prominence until he was handed the role of "Frankenstein." At this point, he became the prototype of all future



"The Mummy" – Boris Karloff, 1932.

"Frankenstein" – Boris Karloff, 1931.

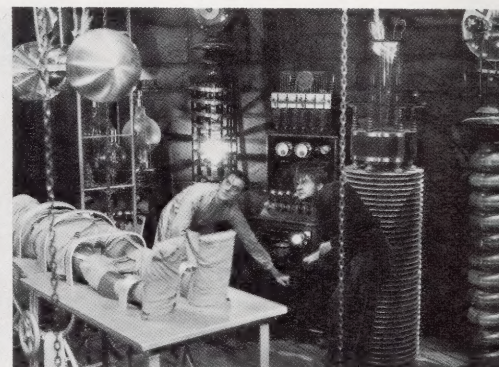


monsters, those horrible, cruel, living mistakes that have continued to roll before the cameras for more than six decades.

Karloff was a gentle man himself, and this feeling comes through in his film roles, but audiences were often so terrified by his acting they failed to notice it.



"Bride of Frankenstein," 1935, Boris Karloff and Elsa Lanchester.



While he made dozens of films, some of the more notable ones were: "The Old Dark House," "Scarface," both released in 1932, "The Ghoul," 1933; "The Bride of Frankenstein," 1935; "The Walking Dead," 1936; "Tower of London," 1939; "The Body Snatchers," and "Isle of the Dead," 1945; "Bedlam," 1946; "Grip





obscurity, and his funeral was attended by only a handful of family and friends. The very people who should have been grateful for his contributions to the motion picture industry stayed away in droves.

More than any other studio, Universal has been the perennial home of the monster. Stretching from the era of Lon Chaney, Sr., and Tom Browning, to Boris Karloff and James Whale, the chilling era of horror rolled forth. Then in the 1930-40 period, the studio seemed to turn out nothing but horror films.

Here is a partial listing of Universal Horror films from the 1930-40 period:



of the Strangler," 1957; "Frankenstein 1970," 1958; "The Raven," 1962; "The Terror," 1966; "The Sorcerers," 1967; "Curse of the Crimson Altar," and "Cauldron of Blood," 1968 and "Targets," 1967.

Karloff always gave full credit to the man who created his first "Frankenstein" makeup, Jack Pierce. It was Pierce who invited the actor to stop by his lab at night so the pair of them could work out a facial makeup. What emerged was a masterpiece. Pierce also created makeup for the "Wolf Man," the "Mummy" and many lesser monsters.

Eventually he was dumped from Universal and replaced by Bud Westmore, who in time was also dumped. Pierce died in virtual

"Frankenstein Meets the Wolf Man," 1943, Lon Chaney, Jr., with Bela Lugosi, Patric Knowles, Lionel Atwill, and Maria Ouspenskaya, directed by Roy William Nelli. In this film, the Wolf Man clashes with a monster created by a mad scientist.

"The Ghost of Frankenstein," 1942, starring Lon Chaney, Jr., Sir Cedric Hardwicke, Ralph Bellamy, Bela Lugosi, Lionel Atwill and Evelyn Ankers was directed by Erle C. Kenton. In this epic, the mad scientist's faithful servant returns. He destroys his masters plans to replace the Monster's brain with that of an educated man. It was a sequel to "The Son of Frankenstein."

"House of Dracula," 1945 again with Lon Chaney, Jr., and co-starring

John Carradine, Martha O'Driscoll, Lionel Atwill and directed by Erle C. Kenton, follows a scientist tricked by Count Dracula into helping him revive two of the screen's most gristly villains, the Wolf Man and Frankenstein's monster.

"House of Frankenstein," finished in 1945, offered Boris Karloff and Lon Chaney, Jr. a chance to thrill audiences again in the classic manner. It is a favorite today of horror buffs who recognize in it a fine job of Gothic story telling.

The Chaney-Karloff film starring Anne Gwynne, J. Carrol Nash, Elena Verdugo, John Carradine, Lionel Atwill, George Zucco with Glen Strange as the Monster, tells of a mad scientist who escapes from prison with a psychopathic hunchback killer, seeking revenge for his imprisonment.

He kills the director of a traveling chamber of horrors and assumes his identity. The scientist then uses the figures in the chamber to do his evil work. The final thrill comes when he removes the Frankenstein monster and the Wolf Man from glacial tombs to complete his schemes.

"The Black Cat," made in 1934, stars Boris Karloff, Bela Lugosi and David Manners. It was directed by Edgar G. Ulmer, and combines necrophilia, sadism and murder in one juicy film menu. An Austrian architect and vengeful doctor engage in a game of chess to determine the fate of a young girl. At a Black Mass, the girl is sacrificed to Satan, but she is saved at the last moment by her boy friend.

As a final note of horror, the architect is strapped to a table and skinned alive by the doctor.

"The Bride of Frankenstein," with Boris Karloff, Elsa Lanchester, Colin Clive, Dwight Frye, Ernest Thesiger, Valerie Hobson and Una O'Connor had a strong dose of Gothic horror and sardonic humor mixed in the plot. A mad doctor creates a mate for his monster.

Two highlights, is the first meeting of the monsters, and a visit to a blind man. James Whale revealed his classic monster touch was still going strong in this 1935 effort.

"Son of Dracula," with Boris Karloff, Louise Albritton, Robert Paige and Evelyn Ankers released in 1943, was the handiwork of director Robert Slodmak. The story revolves around a mysterious Count Alucard who takes over an American mansion and terrorizes the community in search of a bride — and a fresh supply





"Creature from the Black Lagoon," 1954. Ricou Browning, deep sea diver from Florida and Julie Adams, (Universal).

"The Wolf Man," 1941, Lon Chaney, Jr. (Universal).

of blood.

One of the great original classics to come from Universal was "The Wolf Man," filmed in 1943. Starring Boris Karloff, Claude Rains, Warren William, the aging Bela Lugosi, and Maria Ouspenskaya, directed by George Waggner, it was an immediate success — largely thanks to the expert make up of Jack Pierce.

It is the tale of a mild-mannered young man cursed by lycanthropy. The local gypsies foresee his fate and foretell his lonesome and awful doom, but to no avail. He goes right on being a wolf man.

"Black Friday" made in 1940 is a shocking tale of a mad scientist who tries to conduct an unsuccessful brain transplant. The experiment backfires and a respectable man is turned into a psychotic killer. Arthur Lubin directed Boris Karloff, Bela Lugosi and Anne Nagel in this chilling tale of terror.

Other Universal horror films worth noting are: "The Black Castle," 1952 with Boris Karloff, "The Invisible Ray," "The Mummy," 1932, with Boris Karloff, "Night Key," 1937, with Boris Karloff and Ward Bond,

"The Raven," 1935, with Boris Karloff and Bela Lugosi, "Son of Frankenstein," 1939 with Boris Karloff, Basil Rathbone and Bela Lugosi, "The Strange Door," with Bela Lugosi and Charles Laughton, 1951, "The Tower of London," with Bela Lugosi, Basil Rathbone and Vincent Price, "Murders in the Rue Morgue," 1932, starring Sidney Fox, Leon Ames and Arlene Francis, and the now classic, "Creature From the Black Lagoon."

Another creator of horror and terror was Alfred Hitchcock, whose early film, "The Lodger," dealt with the gruesome crimes of Jack the Ripper. Made in 1925, it remains a silent classic. Hitchcock went on to create more films of suspense rather than horror, but he is widely known for his sardonic, and macabre subjects. Many of his films have been made at Universal.

It should be pointed out that both versions of "The Phantom of the Opera" the first with Lon Chaney, Sr., the second with Claude Rains were both a big success at the box office and are still being played.

Today, the horror film has degenerated from the very serious to something akin to the sublime. The first highly successful "Planet of the Apes," was followed by five sequels. It is to the credit of makeup artist John Chambers who won an Oscar for his terrifying ape faces, that the picture was so chilling.

In subsequent films, Chambers extended his talents to create other, even stranger monster faces, men without skin and mutants who had been harmed by radiation decades before. As the series of movies continued, however, the plots and production, not to mention the scripts became silly. Even the makeup was not enough to carry the frequently preposterous themes injected into the frame work of the original story.

Another Universal film that appears to return to the old horror era is "SSSSSSS" produced by former makeup department head, Daniel Striepeke who worked closely with John Chambers in the development of the "Planet of the Apes."

Striepeke's picture concerns a man who turns into a snake. It is a chilling



and terrifying tale that will keep audiences on the edge of their seats.

MGM produced the camp and sometimes funny, "House of Dark Shadows" TV series as a feature-length film, and brought out a sequel, "Night of Dark Shadows," both of which did an excellent business for the studio.

"Ben" the horror story of a boy's love affair with rats sent as many people to the bathroom to vomit as it sent them under theatre seats in fear, but it was also the subject of a sequel.

Often, the title of modern horror films sound like comedy lines. Gone is

the dead serious approach to monster film making. A quick run down of some recent efforts sounds like a series of Bob Hope one-liners: "Frankenstein Meets the Space Monster," 1965, "Jessie James Meets Frankenstein's Daughter," 1966, "The Horror of It All," 1964, "Ghost in The Invisible Bikini," 1966, "The Ghost and Mr. Chicken" Universal's hilarious scare-spook starring Don Knotts, and "Bride and the Beast."

"Night of the Living Dead," which was reported to have been produced for less than \$100,000 has become a

cult film, and it regularly scares the daylights out of sophisticated horror buffs.

At one point, Universal decided to try a humorous approach to horror and using Abbott and Costello as ploys, did a series of funny movies that involved their famous monster creations. These are some of the titles: "Abbott and Costello Meet Dr. Jekyll," "Abbott and Costello Meet Frankenstein," "Abbott and Costello Meet The Mummy," and "Abbott and Costello Meet The Killer."

The Japanese have entered the  
Read lower column left



"King Kong," 1933, Fay Wray (RKO).

horror film market and in so doing produced some excellent monster movies. Two of them "Godzilla," and "Godzilla's Revenge," were masterpieces of special effects and compare well with the all-time classic monkey monster, "King Kong."

Roger Corman who for time appeared to make nothing but Bikini Beach - type pictures eventually turned his talents to the horrible and macabre and in short order turned out a number of Edgar Allen Poe classics. Some of the titles he selected are: "The Conqueror Worm," "The Edgar Allen Poe Special," "Fall of the House of Usher," "The Oblong Box," "The Pit and the Pendulum," and "Premature Burial."

Most of the Corman films have used Vincent Price to good advantage, although Boris Karloff was once

included too.

Other movie makers have tried to use classical heroes of mythology as monster themes: "Hercules in New York," "Rodan," and "Reptillious."

Almost every kind of sinister creature in the natural world has been made into a monster at one time or other. Alligators were the villains of a film called, "The Alligator People," and Alfred Hitchcock made ordinary birds the subjects of horror in his Universal classic, "The Birds." "King Dinosaur," did for the dinosaur what "King Kong," did for apes - scare people to death.

In an effort to update old monsters, producers have turned out movies like, "Atom Age Vampire," "Billy the Kid vs Dracula," "X, Man with X-Ray Eyes," and "Cry of the Banshee."

One of the most frightening films

ever made, "Psycho," used natural looking human characters and relied on suspense to tell the story. Many critics consider this Alfred Hitchcock's finest film.

Clearly movies on monster and supernatural subjects have come a long way since "The Cabinet of Dr. Caligari" was banned in Los Angeles after protests by the American Legion, Actor's Equity and the Motion Picture Directors Association.

It is hard to guess what may loom over the horizon in the way of horror movies, but one thing is abundantly clear, the monsters of Hollywood and other film capitols are not dead, they are only slumbering, waiting the opportunity to come forth and scare hell out of theatre audiences.

They are part of the magic, and yes, horror of Hollywood's past. \*\*\*





# Murder by a babbling brook

Marcell Lalott

# ALFRED HITCHCOCK

† "Was the master of terror ever personally frightened?" "Always" quipped Hitchcock, when recently interviewed, and, when asked about the sudden popularity of horror and violence in films, he said, "It's brought on by little children."

Take a three-month-old baby with hiccups. The mother says "Boo" to it and the child smiles. In other words, she scares the hell out of it. It starts as early as that. Then later the child grows up and goes on the swing and becomes violent to itself because it goes higher and higher and nearly goes over the top. Then it tries a new form of violence by going on a rollercoaster, or it goes shooting at rifle ranges to knock down objects. Then the child is taught to read Grimm, you notice the word, Grimm's Fairy Tales or Hansel and Gretel and learns how to push an old woman into the oven. Or, little boys point guns at each other and say, "Bang, you're dead." They'll roll over, but they don't believe it. Once a child came up to me and asked "In that shower scene in Psycho what did you use for blood? Chicken's blood?" I said, "No, chocolate sauce, and he was happy."

Actually, the property department did make me a very very fine torso. If you stuck a knife into it, blood gushed out immediately. But, I never used it. Instead for that 45 second murder I used 78 pieces of film. No knife touched anybody, but the illusion was there, planted in the audiences mind. The process through which we take the audience, you see, is rather like taking them through the haunted house at the fairground or on a rollercoaster. To me, it's such a fun picture.

I've never gone in for creaking door type of suspense. To me, it's more interesting to murder by a babbling brook than in a dark alley littered with dead cats. I lay the setting as counterpoint to the macabre of the body. If one's working a picture out in a room with a writer you know, one might shout out "Wouldn't it be fun to kill him this way!" In Torn Curtain we tried to show how difficult it is to kill a man. The strict avoidance of cliché was how the drop duster scene in North By Northwest came about. When I put Cary Grant on the spot, he runs into a cornfield to hide and a plane swoops down to get him. During the chase I also wanted Cary to slide down Lincoln's nose, then hide in his nostrils and after he got inside have a sneezing fit. Grant, not Lincoln. (Laughter!) I





think there's always room for company or some kind of amusement at all times. If I made a musical the audience would wonder which of the chorus girls I was going to shoot.

I think the English have a macabre sense of humor more than most people. They seem to have made crime a national spectator sport. I always put in lines like, "The leaking trunk or the Blood Necklace." To give an example, a most famous true story dealt with the death of a very famous comedian. Around the graveside were all his fellow comedians. As the coffin was being lowered into the grave, a rather young comedian turned to a very old one and said, "How old are you, Chappie?" He answered, "I'm eighty-nine, hardly seems worthwhile going home, does it?" You mustn't confuse it with sick humor. It is not. It is genuine humor.

Take the word Macguffin that comes from two men in an English train. One says to the other, "What's that package in the baggage rack over your head?" He answers, "Oh, that's a Macguffin." He's asked, "What a Macguffin?" To which he replies, "Well, it's an apparatus for trapping lions in the Scottish Highlands." "But there are no lions there," is remarked. Then, "that's no Macguffin!" is the response. The Macguffin is really sort of a nickname for what happens in spy stories. That's something the characters in the film care a lot about, but it doesn't worry the audience too much. When Cary Grant speaks of the heavy or the spy, he says, "Well, what's he after?" The CIA head answers, "Oh, government secrets." It can be a lot of gibberish, it doesn't matter you see. I once designed a picture called *Notorious* that dealt with sending Ingrid Bergman, as an agent in company with an FBI man,

down to Rio to see what some Nazis were up to. They were up to something you see. I thought I'd have them search for samples of Uranium 235. My producer asked "What's that?" I said, this is in 1944, "That's the stuff they're going to make the atom bomb from." He said, "I've never heard of it." And, I said, "No, it isn't out yet." Although it was a full year before Hiroshima, I had a hunch.



I went to see Doctor Millikan of Cal Tech to ask him a natural and not startling question, "How big is an atom bomb?" He almost dropped his teeth. "Do you want to be arrested and have me arrested too?" he blurted out. Then he spent an hour telling us how impossible it was to make an atom bomb. We didn't know it, but the Manhattan Project had already been launched and he was one of the big wheels in it. He did his best to keep his knowledge top secret by telling us how ridiculous our notion was.

"The Birds" shows how we take

nature for granted. It's like man digging for uranium. He plays around with nature and, look, it ends up in an atom bomb. There have been so many case histories of birds attacking people. Crows are extremely intelligent. I've even read books about crows holding their own court with a judge and so forth. But we just take them for granted, which is wrong. There's too much complacency in the world. We're unaware of the catastrophe that surrounds us all.

My hero is always the average man to whom bizarre things happen, rather than vice versa. By the same token, I always make my villains charming and polite. Don't forget, most crimes are committed by very ordinary people. If you make a murderer too sinister, he'd never get near a girl. In *Frenzy* the murderer's a very cheerful fellow. The really frightening thing about villains is their surface likableness.

I believe in giving the audience all the facts as early as I can. It is possible to build up almost unbearable tension when the audience knows who the murderer is all the time and from the very start they want to scream out,

"Watch out for so and so! He's a killer!"

The point is to let the audience know but not let the characters in my story know. It's like a bomb planted under my desk, set to go off. The suspense will be harrowing to them. You've driven them to a point of anxiety, breath holding waiting. They'll react with a gratifying crawling of the flesh, but only if you ultimately come through with a real marrow chiller."

That's why the master of suspense always tops his openers with a grizzlier finale. \*\*\*





THE PIT AND THE PENDULUM starring Vincent Price, John Kerr and Barbara Steele.

A complex of reasons seem to have relegated horror films to some sort of cinematographic limbo, frequented exclusively by seekers of cheap thrills: the standard genre product is usually a poorly-made, shoestring-budgeted picture, destined to be released as a drive-in program filler; its subject-matter often requires too much effort from the viewer's credibility; rare are the social or intellectual issues raised by it. Yet, anyone interested in Film can hardly limit horror cinema to its standard fare

pity and horror in the spectator. Horror, for the Greek philosopher, meant the feeling of repulsion and anguish generated in men when they discover the scope of harm and suffering they are capable of inflicting on each other. Greek playwrights were so awed at that feeling, that they chose to cleanse man and blame on the gods the responsibility for all calamities befalling him. Oedipus, Orestes and other tragic characters became the unwilling and helpless victims of supernatural forces driving

# Horror Cinema Revisited

Ralph Baccash

and snub a genre in which Dreyer, Hitchcock and Plansky ventured an incursion; moreover, a number of horror films, *The Cabinet of Dr. Caligari*, *The Phantom Car* and *Vampyr*, to name a few, rank among the prominent all-time film classics. It is thus fitting to explore horror cinema at some length, so as to bring out its thematic and esthetic contribution to the world of Film.

## Horror Film Categories

In his treatise on poetical art, Aristotle wrote that tragedies would not be successful unless they aroused

them and others to destruction. Thus, from their very inception, Western performing arts depicted man as being a prey to elements beyond his control.

Many centuries and countless wars later, we have learned to face and accept our share of responsibility in whatever afflicts our civilization, whether in real life or in our works of fiction. In turn, this awareness has unleashed a whirlwind of anguish and fear pervading every facet of our life, and has given birth to one of the genuinely exclusive creations of our time: the psychopath.

Horror films can be divided in two broad categories, that loosely reflect the above-mentioned attitudes toward the causes of man's afflictions: on one hand, films in which the terror is generated by the psychotic behavior of men or women; on the other, films in which it is caused by some supernatural and uncontrollable element.

## Man-Caused Terror

An exhausted Janet Leigh, after a harrowing day in which she has embezzled her employer's money, is getting some rest in a remote Arizona motel. She has just stepped into the shower and is enjoying the stream of water gushing over her, when, suddenly, she (and most of the theater audience along with her) bursts into terrified screams as an unidentified person starts piercing her body with countless knife stabs. This, one of the climaxing scenes in Hitchcock's *Psycho*, has become a landmark in films where the terror is caused by a human being. These films, often heavily leaning on Freud, usually set a psychopath against a variable number of victims. The psychosis itself can adopt many guises: the character played by Anthony Perkins in *Psycho* loves-hates his mother to the point of embalming her after killing both her and her second husband, and spending the rest of his life in her company; Catherine Deneuve, in Roman Polansky's *Repulsion*, is a frail, angelic-looking young person so aggravated by the sex acrobatics surrounding her (she lives with an older sister and her lover and the walls are very thin), that the mere sight of a man looking at her is enough to mobilize all her murderous wrath; in Robert Aldrich's *Whatever Happened to Baby Jane?*, insane show-business jealousy drives ex-child star Bette Davis to mistreat and starve her ailing sister; Hitchcock, in his latest offering (*Frenzy*), shows us a sexual maniac who can reach gratification only by strangling the ladies he assaults. All these films, while providing the thrill-seeking audiences with plenty of shudders, go beyond the level of plain entertainment, to convey their authors' social and metaphysical comments. They are the products of well-organized, highly aware thoughts, and should very clearly be distinguished from the myriad of superficial and uninventive thrillers that one forgets before even leaving the theatre.

Not all films involving psychopaths



fall in the horror film genre. **Dirty Harry** for one instance, is far, both in content and style, from being a horror picture, although one of its central figures is a sadistic killer on the loose. The deciding and differentiating factor resides in where the emphasis lies. The presence of a psychopath in **Dirty Harry** is only an accessory to the film's main concern, which is to raise some disturbing questions about the exercise of power. Had it been conceived as a horror film, the picture would have focused on the gruesome details of the murders and the suffering inflicted to the victims. Even more than by the vividly depicted strangulation, the horror in **Frenzy** is generated by morbidly unusual elements, like the scene in which the killer, trying to snatch his tie-pin from his dead victim's clenched fist, has to crack a few of the corpse's fingers in order to succeed. Such details, while adding nothing to the plot, are crucial to the creation of a nightmarish atmosphere, so essential to a successful horror film.

The psychopath-centered film is not a creation of the sixties and seventies. In fact, pictures from Hollywood's golden era abound in disturbed characters: in the little-known but interesting **Leave Her to Heaven** (1948) and in Otto Preminger's **Angel Face** (1952), Gene Tierney and Jean Simmons respectively played wealthy and well-bred young ladies who did not hesitate in murdering friends and relatives alike, to be alone with the man they loved, a situation not unlike **Psycho's**. What prevented these works from being genuine horror films was the allmighty concern of their time, to ban from the screen, along with such monstrosities as double-beds and prolonged kisses, any manifestation of excessive violence or bloodshed that could hurt the studios' "distinguished image." Nowadays, the same studios have reverted to the opposite extreme, and nothing short of grand guignolesque fare would be taken seriously when abnormal behavior is depicted.

A subdivision in man-caused terror thrillers, illustrated by films such as **Sorry, Wrong Number**, **Wait Until Dark** or **See No Evil**, is the "lady in distress" type. These films usually revolve around a handicapped character (generally played by a big star: Barbara Stanwyck, Audrey Hepburn and Mis Farrow in the pictures just mentioned) who falls prey either to mercilessly greedy



"THE FEARLESS VAMPIRE KILLERS OR PARDON ME, BUT YOUR TEETH ARE IN MY NECK" (MGM)

criminals or to sexual maniacs. The more helpless the victim, the more exciting the suspense, until the final rescue scene. Such films rely heavily on atmosphere-creating elements like baroque, remote mansions, thunder the lightning storms, lighting effects and background music. Unless they are touched with creative genius, the kind Charles Laughton put in his **Night of the Hunter**, they seldom achieve a high degree in quality: generally devoid of pertinent social or intellectual content, they are meant to be star vehicles, and the horror they generate is of the superficial kind.

In a class by themselves stand what we shall call "literary horror films." They mainly comprise the exquisitely-crafted screen adaptations by Roger Corman, of Edgar Poe's **The Raven**, **The Pit and the Pendulum**, **The Tomb of Ligeia** and **Mask of the Red Death**. These small masterpieces convey the decadent, low-keyed horror contained in Poe's novelettes, in an impressionistically - colored, lavishly - textured style, all the more worthy of admiration in view of the fact that they were made on tiny budgets. It should be time that these films, cult objects in Europe since long ago, be rediscovered in this country.

To the same category belongs the brilliant **Theatre of Blood**, with its mixture of suave irony (this take-off on ham actors is interpreted by some of Britain's top "ham-inclined" talent!), self-parody (there is enough hemoglobin spilled, to fill ten horror

pictures) and cultural insights (the film throws the violence contained in Shakespeare's plays into relief, while at the same time subtly mocking the mafia of frustrade creators which critics form.)

Hardly worth more than a mention in passing, are horror films in which the center of attention is an inanimate structure, such as a wax museum or a haunted house. With their conventional plots and characters, they seldom amount to more than below average whodunits.

#### Supernatural Terror

This is the category that makes most demands on our credibility. It comprises all horror films whose topics fall outside the realm of our everyday experience. Such works require a considerable amount of skill from their directors, who tackle with the arduous endeavor of rendering startlingly extravagant premises quickly plausible to the viewer and leading them to their conclusions as if they were indeed part of our common experience. We are thus asked to believe that in modern-day Manhattan, Satan singles out a middle-class young wife to bear his child (**Rosemary's Baby**); that deceased evil creatures not pierced in the heart with a stake, come back to feed on other people's blood (all the **Dracula** movies); that some very ordinary - looking persons are transformed, at full moon, into horrifying werewolves; that once in awhile, flocks of animals will unite and pose a formidable threat to man (**The**



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Birds, Willard, etc.). The terror in these films is underlined and accented by a feeling of doom and helplessness. Man can mobilize all his technological resources against the incomprehensible forces besieging him; whether victorious or not, he is agast at the awareness of how frail a position he occupies in the universe.

The masterpiece in that category is Pittsburgh-made, George Romero's **Night of the Living Dead**. Constructed like a Greek tragedy in that it follows the Aristotelian precepts of time (the action takes less than twenty-four hours), place (there is practically but one setting throughout the entire film) and action (centered on a small group of people), it keeps the viewer riveted to his seat, wet-palmed and knee-shaking until the brilliant, ironical conclusion. The story begins with a young girl and her brother arriving at a cemetery to place a wreath on their father's grave. As they are about to depart, suddenly, from behind a tombstone, emerges a weird-looking man who chokes the brother to death. The girl dashes madly toward her car, followed by the creature, and finally makes it to an abandoned house in the middle of nowhere. She is succumbing to total hysteria, when she is joined by a young Black, who barricades the house. In the process, we learn that, due to some element brought from outer space by astronauts, all recently deceased human beings rise from their graves to eat the flesh of the living. At the end of ninety hallucinating, terrifying minutes (there is hardly any showing of this film classic without many genuine screams being heard in the theatre), the Black hero, who is the only survivor of the ordeal (he and the girl had, in the meantime, been joined by a group of other escapees), comes out of the house, at dawn, only to be shot by a patrol mistaking him for one of the living dead. In this film, the horror was made all the more concrete by the fact that the creatures causing it were human and looked it; towards the end, we even see the brother come back to devour his sister. There is a sense of inescapability and claustrophobia, validated by the ending, that permeates the entire picture and makes the horror not only physically felt (although the film contains enough gore to satisfy the amateurs), but mental and intellectual as well, which is far more effective. In addition, the director managed to plunge the viewer so fast and abruptly

into the bizarre elements of his story, that the latter had neither the time nor the latitude to question their credibility. Even more important is the fact that Romero, along the way, blends into his story a lot of social comment, from racial prejudice to the dangers of technology, all the more effective since it is presented but not hammered on the spectator.

At a deeper philosophical level, **Night of the Living Dead** serves to illustrate the point that, whether natural or otherwise, man has no worse foe than man. Horror films of all categories, regardless of the guise in which the terror-causing agent appears, and in spite of their sometimes glossy and potentially distracting style, basically deal with the fundamental element of force brutally exerted by an oppressor on an oppressed. In fact, they display, in their own special language, the same basic manicheistic attitude towards life that can be found in other film genres and, therefore, deserve within the world of Cinema, the status often denied them, for, handled by able directors, they can attain top levels of perfection. \*\*\*

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# TWO DIFFERENT WORLDS

By Margaree Klein

Whether you're out of this world, or not, a seer, psychic and medium is a good friend to have around.

For the dictionary describes a seer as a prophet; a psychic as someone sensitive to forces beyond the physical world; a medium as a person through whom communications are sent to the living from the spirit world.

Put it all together and it comes up Dr. Kenny Kingston — seer, psychic and medium, as well as an attractive, charming, witty, articulate man.

Renowned, respected and revered by movie stars, the jet-set, sports personalities and political figures alike, he is eagerly sought after for both private readings and public appearances.

However, in his practice of

psychometry, the Dr. doesn't ask everyone to take him seriously. "Not the doubters," he says, pausing to flash a smile before adding, "only the believers."

And one of his staunchest believers was the famous party-giver, Elsa Maxwell, who, often invited him as her guest of honor because "Kenny is truly one of the great delights of my parties. He is 86% accurate and has an 86% sense of humor to match."

Which is further borne out by his frequent appearances on the Merv Griffin, Jack Paar, Virginia Graham and Steve Allen talk shows. Called magnetic and dramatic in performance, his perfection convinces people that all reality is in essence spiritual. During his lectures and night



Dr. Kenny Kingston, Hollywood's favorite psychic.

"The Great Three," only photo ever taken together of Bela Lugosi, Boris Karloff and Peter Lorre, masters of the thriller. 1940 (RKO).





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club performances, he collects further disciples as he roams through the audience amazing them by correct references to their past, present, or future. This is accomplished through the touch of personal items such as: watches, rings, key chains, etc.

Of course, there are scoffers. And then there are those who regard it — and him as well — as some sort of magic trick. But on the other hand, some of his notable predictions have proved remarkably accurate. For example:

...Howard Hughes had vanished from his ninth floor Las Vegas Penthouse over a week before the billionaire's top aides were aware of this. This prediction was reported in the National Enquirer, which became world wide news.

...Barbra Streisand would not win the Academy Award in 1970 but she would not lose either. Four weeks later, as the whole world knows, she tied with Katherine Hepburn, the first time in thirty years.

...At the same time, Dr. Kingston predicted the Best Picture of 1970 would be a musical besides "Funny Girl" and "Oliver" won.

...Frank Sinatra will end his retirement in 1973 (as reported in May in the Los Angeles Herald-Examiner). Mr. Sinatra is currently negotiating with Las Vegas.

...Two years ago Dr. Kingston said that Adolph Hitler was still alive and living in Austria working as an accountant. He believes John Dillinger and Evita Peron are still alive also.

On still another hand, in his private readings, his counsel and advice seem to benefit all who seek it. For those who have a perplexed karma (best defined as the report card of life), return with regularity. Some of the famous to whom Dr. Kingston has given readings are... Pat Boone, Glenn Ford, Zsa Zsa Gabor, Lucille Ball, Elke Sommer and Marilyn Monroe.

When did he become aware of this unusual gift?

According to him, at age ten — without preparation — he passed both a History and English exam by a near perfect grade. Afterwards, he claimed to have received the answers from his grandfather and initial spiritual guide, Henry C. Since then, he has acquired two other spiritual guides; Chief Running Bull and Clifton Webb, with whom he is in daily contact.

Since his guides live in a different world, what are his beliefs concerning

death?

He doesn't believe in death. "It's a new birthday," he insists, "never death!"

Does he believe in God?

"I most certainly do," he answers firmly. "In fact, I have felt myself touched by HIM on three separate occasions. It was as if a warm cloak enveloped me."

Further, he feels that this close communication and belief enables him to accomplish his unusual tasks.

For this reason, after Hollywood Studio Magazine planned their special issue on horror films and the stars that go with it. Dr. Kingston was asked to contact the Big Three — Bela Lugosi, Peter Lorre and Boris Karloff — who are now out of this horror-world and into their spirit world.

Joining in the spirit of the occasion, Dr. Kingston held a special seance, similar to the one held recently at the home of Frank Sinatra. And one to which many departed stars attended in abundance, holding spirited conversations. Joining the group were: Clark Gable, Errol Flynn, Carole Lombard and W. C. Fields, to name but a few.

At the seance, Bela Lugosi spoke first, recounting how his health had been abused during life by over-medication. That's why he is now studying medicine in hopes of benefiting others who suffered the same fate.

Following him was Boris Karloff. A weary, tired individual, he spends his time traveling the spirit world while recuperating from his harrowing Frankenstein days on earth.

Peter Lorre, the last of the troika, told of his near fatal stroke, but due to special blood transfusions was allowed 8 extra years on earth before his final departure.

Through his seances, plus personal spirit contact, the psychic has kept in touch with other celebrities also. In life he was Marilyn Monroe's personal psychic and now that she lives in the spirit world, he is in constant contact with her and says that she is busy studying philosophy, which should prove no problem due to her high IQ. Sidney Greenstreet told him not long ago that he plans to be reincarnated as an accountant because he never trusted banks. And he says Lon Chaney, Sr. is enjoying his first taste of spiritual happiness now that son, Lon, Jr. has joined him.

Aside from contact and counsel with spirits, does the Dr. have any

Continued page E-7



# Scene

JACK ONG

## ON FILM

**ELECTRA GLIDE IN BLUE** — New director James William Guercio has produced and directed an important first film. Its importance is not merely due to its being the first work of a newcomer; "Electra Glide" would be a proud credit even for the season pros. Its theme, honesty, fine performances and sometimes excellent production qualities combine to make the cinematic exercise a very meaningful comment on our American society at present.

A flaw in the movie's overall effect, however, is the director's slightly undisciplined direction, which results in a couple of the actors portraying on the verge of hamming. A second result is the self-indulgent, overly stylized cinematography which tends to attract the attention to what's flashing on the screen rather than what's happening on it. With any story so full of vignettized action, the viewer should be able to concentrate on the activity and dialogue without having to decipher the center of focus and point of view in every other scene. In the case of "Electra Glide," it is possibly incorrect to blame all the too-frequent closeups and awkward camera setups on the director, especially considering his director of photography was Conrad Hall, who all but made the rugged Old West seem claustrophobic in "Tell Them Willie Boy is Here."

The story of a disenchanted motorcycle cop who is disillusioned when he realizes his dream of moving "up" to the detective ranks where he solves a murder case, "Electra Glide" stars Robert Blake ("Willie Boy," "In Cold Blood"), who admirably demonstrates how a good actor should sustain his character. It is as difficult to imagine that the sensitive, super-talented Blake isn't a cop-turned-actor as it was to imagine he really wasn't a ruthless killer or rebellious Indian in his other starring roles. He has put such life into Officer "Big John" Wintergreen that his personal identity is virtually nonexistent on screen. Blake's is one of the year's best performances.

"Electra Glide" was written by Robert Boris. Producer-director Guercio also composed the rock music score.

**THE LAST AMERICAN HERO** — Junior Johnson, folk hero of demolition derbies and stock car race circuits in the South some ten years ago, was idolized because of his unorthodox driving tricks, learned out of necessity running his dad's bootleg whiskey.

Although director Lamont Johnson has captured plenty of the racing thrills (on Junior's moonshine deliveries as well as on the track), "Hero" neglects to give any indication of what makes Junior run. But then the film is admittedly only "inspired by the incredible life" of its hero. Jeff Bridges, who stars, apparently wasn't.

## ON STAGE

**GONE WITH THE WIND** — First a classic novel, then a classic motion picture. It isn't a bit surprising that Margaret Mitchell's melodramatic saga of the Civil War South would be made into a stage musical.

As produced by Joe Layton, "GWTW" faithfully follows the continuing adventures of Scarlett O'Hara, Rhett Butler, Melanie and Ashley. The music by Harold Rome is undistinguished, and at times harmful to the play's pace. (When all those Confederates lay bleeding to death and Yankees are setting fire to Atlanta, it hardly seems the time for Butler's ballad!)

All in all, Layton's ambitious musical is enjoyable, big and rich. Lesley Ann Warren is a lovely Scarlett, more convincing as a young Southern belle than later as a determined business woman. Pernell Roberts plays Rhett Butler.

The Civic Light Opera presentation continues through the 20th at the Dorothy Chandler Pavilion.

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# LEE GRAHAM - MAN ABOUT TOWN

† Staff members of a Los Angeles hospital still haven't recovered from Steve McQueen's unexpected visit. The star had parked his van in the hospital's private lot while going with his 12-year-old son, Chad, to a nearby medical building. Executives of the hospital called a towing service and had the van, along with other cars parked there illegally, hauled away.

When McQueen returned to find the vehicle missing, his low boiling point reached a new high. He vented his wrath on the Director of Nursing, with a sprinkling of four letter words, and the Administrator informing them they would hear from his lawyers. In the back of the van were two expensive motorcycles which the 43-year-old actor said were damaged when the van was lifted by the tow truck. In the course of the heated conversation, McQueen referred to himself as a "reasonably intelligent man" to which the Administrator countered, "Then you should be able to read signs." Steve stormed out in a cloud of dust.

The rugged actor has had a temper since earliest childhood. A former drifter who barked for carnivals, spent time in a reform school, Boys Republic at China, and later languished in the brig for going AWOL from the Marines. He admits, "If I hadn't made it as an actor, I might have wound up a hood."

\*\*\*

When visiting members of royalty come to town, they love to meet celebrities. And Hollywoodites enjoy meeting the titled ones. That may be why Marcia and Larry Israel's gala black tie soiree honoring their houseguests, Prince Moulay Ali and Princess Lalla Fatima Zorha of Morocco, was so fabulous.

An unusual number of lovely women attended, but none more stunning than our hostess. Other beauties, in addition to the Israel daughters, Judi and Jane, were Rhonda Fleming, Edana Romney, Stella Stevens, Anne Jeffreys, Ann Miller, Anne Hamilton who just lost a suit against a Palm Springs surgeon for



Newlyweds Diana Rigg and Menachem Gueffen are so in love at Dale Olson's soiree to welcome them to Hollywood. (Photo by Yani Begakis, Roy Cummings Inc.)



Edy Williams dressed (undressed) for gala opening of "The Hot 1 Baltimore" at Mark Taper Forum. Hope she didn't catch cold!

damaging her eye during a facelift, plus Mmes. George Hamilton, Ross Martin, Gabriel Barnett, Ricardo Montalban, Henry Mancini, Vince Edwards, and Gene Nelson.

Diana Rigg, who swore she's never marry, wed Israeli artist Menachem Gueffen in England. The attractive couple are here while she stars in the TV series, "Diana."

To celebrate their arrival and wish them happiness, Dale Olson entertained at his home with a swinging cocktailery. Guests included Vincent Price with Coral Browne, the reason for his divorce after 23 years; Ruth Buzzi and Bill Keko, George Cukor, and Hermoine Baddeley who had just arrived from London.

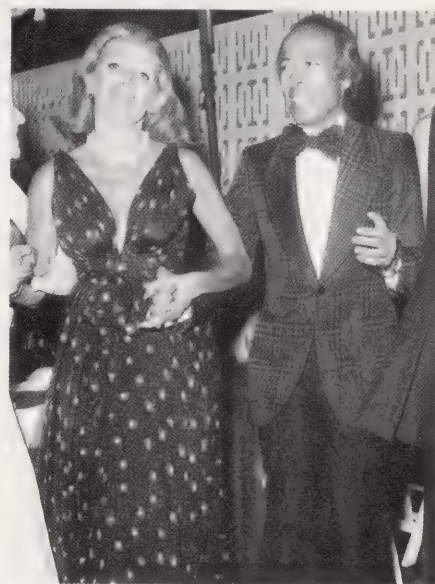
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If ever a superstar needed a good picture, it's Elizabeth Taylor. Only a star of her magnitude could survive such disasters as "Boom," "Secret Ceremony," "X, Y, and Zee," "Hammersmith Is Out," "The Comedians," "Dr. Faustus," and TV's "Divorce His, Divorce Hers."

Why isn't Liz more selective about scripts? Money. The Burtons took a little cash up front and a percentage

on their fiascos together, thinking the public would flock to see them. Audiences stayed away in droves so Liz and Dick ended up with very little to show for their work.

Liz has never been strong. She's had



Marcia Israel and Prince Moulay Ali. All Hollywood turned out for lavish party the Israels gave honoring the royal visitors from Morocco. (Photo by Nate Cutler)



trouble with her back since a horseback accident during the filming of "National Velvet," when she was 12, and she barely survived a near fatal illness to bounce back and continue living on a know-no-bounds scale.

In the world of diamonds and yachts, money doesn't last long, so this fragile lady goes from picture to picture ("Ash Wednesday" is still to be released).

The 41-year-old beauty was not at the showing of her latest, "Night Watch," when it previewed at the Director's Guild. She was in Rome ending a marriage and beginning a picture ("Driver's Seat"). Sorry to report "Night Watch" still isn't the block-buster she needs so desperately.

\*\*\*

Before departing on an extended tour of "Gigi," the show's star, Alfred Drake, was honored with a farewell party by songwriter Jack Lawrence at the latter's Bel-Air mansion.

Horn-rimmed and whiskered, Drake doesn't look much like he did singing his way to stardom in "Oklahoma," but, of course, that was 30 years ago.

Following the Mark Taper opening of "The Hot 1 Baltimore," guests

moved to the Hotel Biltmore, newly refurbished. There was a constant flow of champagne and people including Claire Trevor and Milton Bren, Rock Hudson, Jan Sterling, returning to Broadway this fall in William Inge's "Summer Brave," with long time boy friend, Sam Wanamaker, Dorothy McGuire and John Swope, and Jacqueline Bisset with Francois Truffaut.

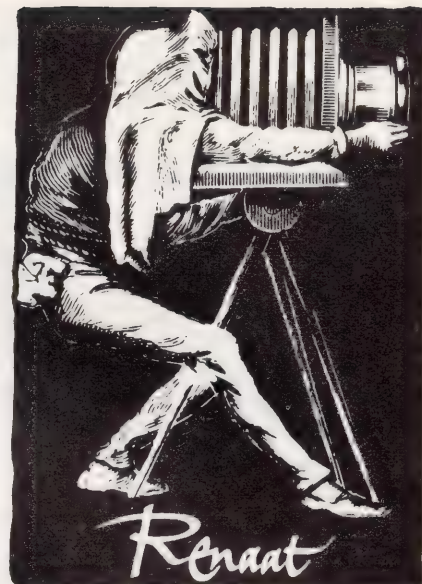
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Another interesting opening took place at the Huntington Hartford where "\$600 and A Mule" proved to be a thoroughbred of a show.

Sammy Davis, Jr., who had worked with the company in "Golden Boy," either in London or New York, hosted an after theatre party at Martoni Marquis. It looked as if the cast had worn their costumes — boys with long hair and high heels in feathers and spangles, girls with wild afros showing lots of flesh. As Sammy shouted, "What a gas!"

\*\*\*

Andy Williams, back from concert tours of Australia and Japan, returned to Caesars Palace. The Wall Lake, Iowa, farm boy has come a long way



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since he launched his career at the age of 8 by comprising, with his three brothers, the entire Wall Lake Choir. He's come even further, professionally

and socially, since the Williams Brothers joined Kay Thompson for the fastest night club act ever put together.

In the romance department, Andy is dating, but not seriously. Long estranged, he's still married to his wife of 13 years, Claudine Longet, who "loves him like a brother." His "romance" (was it ever more than deep friendship?) with Ethel Kennedy is evidently over.

Watching the 42-year-old recording, concert and TV star at Caesars, his appeal seemed to lie in his easy-going style, so relaxing in this harried age.

\*\*\*



Steve McQueen sizzled when his van was removed from illegal parking zone by tow truck.

Happy to report Norma Shearer is feeling much better after a long period of recuperation from a serious illness a couple of years ago.

In the thirties, as "First Lady of MGM" and wife of its genius production head, Irving Thalberg, she could have any role she chose. And she chose some good ones — "Marie Antoinette," "The Women," "Romeo and Juliet," etc. Her big mistakes, career-wise, were in refusing to play Scarlett O'Hara and Mrs. Miniver — thereby helping to make stars of Vivien Leigh and Greer Garson.

Norma retired 31 years ago when she married ski instructor Martin Arrouge. They have been living in virtual seclusion since Norma's illness. The 69-year-old Canadian born brunette (a blonde now) was not strong enough to go to their winter lodge in Sun Valley this year. However, neighbors on Sierra Alta say even though she is thin and pale, she never misses a day taking her daily constitutional... and she's pretty perky.

\*\*\*

Christmas in August! That's what sixty of us enjoyed at Bobbe and Nacio Herb Brown's home. The fabulous jeweled tree which Bobbe made by hand was in the living room, gifts were distributed to the ladies

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Our Man About Town and Chanin Hale say good-bye to Alfred Drake before the famed musical comedy star left on tour of "Gigi." (Photo by Yani Begakis, Roy Cummings Inc.)

against a background of holiday decorations, and Christmas dinner, turkey with all the trimmings, was served.

The fun really started when our host moved to the piano. After Nacio

completed his stint, Wally Wechsler took over and accompanied guests singing all the latest hits... Hank Grant, "The Object Of My Affection" — Chanin Hale, "Hard Hearted Hannah" — Jack Oakie, "Did You Ever See A Dream Walking?" — and the accompanist's wife, Patty Andrews swinging "Hold Tight, Foodle Racky Sacky" and "Bei Mir Bist Du Schoen."

\*\*\*

Haven't yet seen a porno film, but it couldn't be as wild as the titles. Driving along Santa Monica Blvd. I

spotted the following double bill on the marquee: "I'm In the Nude For Love" and "A Bi-Sexual Built For Two." \*\*\*

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Continued

down-to-earth advice for the general public?

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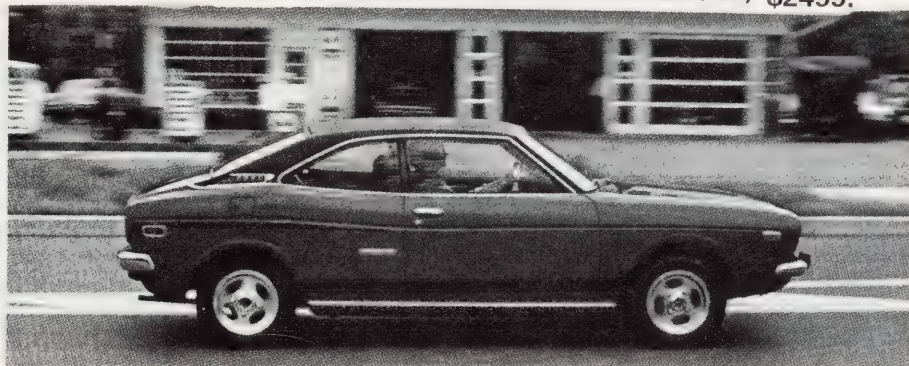
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Two different worlds cont.

Any future predictions?

...“After making a fantastic physical recovery, George Wallace will be elected President of the United States in the 1973 election.”

...“Before his tenure runs out, President Nixon will freeze all medical fees and doctors will be paid on a fixed-fee basis.”

To what does he contribute his joint success as a seer, psychic and

medium?

“As for a seer and psychic,” he emphasizes, “to my spiritual guides as well as my prophetic powers.” After which he continues with a smile sparking his eyes, “As for a medium, the secret of a good medium is not to think; to speak through the spirits instead.”

Which only goes to prove that it's not all in the mind . . . or is it?

Well, whatever, needless to say, Dr. Kenny Kingston is truly a man from two different worlds who has bridged the middle - of - the - road to become a happy medium.



**TALENTED JULIE ELAINE VARIAN**, lovely 11-year-old daughter of Doris and Haig Varian has again appeared in a successful dance recital. Her future vocation seems assured. The Varians, well known for many years for their work with Valley studios are the owners of Don Ray Television of North Hollywood.



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# MEN WHO CREATE MONSTERS

## Some memories of **Wally Westmore**

By Teet Carle

†In the space of a few days recently, five motion picture personalities died. Two were glamour queens—Betty Grable and Veronica Lake. Two were fine performers in their fields—Joe E. Brown and Robert Ryan. The fifth was a genius at the art of crepe hair and grease paint—and a true gentleman in tinsel town where talent is unimportant so long as achievement, through any means, is great. The newspapers gave Wally Westmore few lines as compared with the STARS. I'd like to remember him a bit, because he was a dear friend.

Actually, each of the four celebrities who died had at one time in their careers been the object of Wally's brilliant skills at make-up, for all worked at Paramount during Wally's time.

Wally was the favorite of more stars than he possibly could have had time in one lifetime to shower with intimate friendship. He was from the famous Westmore family that had make-up experts in almost every studio in the business. I had heard much of the Westmores in the few years leading up to the autumn when I met Wally and became his friend.

The meeting was under a blistering sun on location just outside Sonora, California, when I was "unit publicist" on an epic Western, "Fighting Caravans," which starred Gary Cooper and Lily Damita with Ernest Torrance, Tully Marshall and Eugene Pallette.

Within minutes after I had left the interior of a battered bus taking staff and crew to the shooting site that first morning, I knew I was going to get painfully sunburned.

The sun's rays were bouncing off the dust and rocks up under my wide-brimmed hat. My cheeks, nose and lips were in for much cracking and peeling. I wondered if anyone on earth had the answer for a pale-faced office habituee in bright sunlight.

Then I saw a young man with a clown's face and I was not sure we were making a Western. Brilliant red surrounded his mouth like the "kisser" of an old-time minstrel man. His nose was a red beacon. I muttered "What in hell?" and someone told me, "That's our make-up man and he's plenty smart. Lipstick is the world's best



protection from sunburn."

Now this was the very Early Thirties and I don't recall much suntan lotion being on the market. But this man had figured out a solution. I rushed to meet him. That's how I came to know Wally Westmore. We were buddies and next-door roommates in hotels and tents throughout that location. We stayed friends through the years which led Wally to head of the make-up department and me to the publicity staff at Paramount—and on beyond. Even in retirement. I saw him down Newport way with his charming wife, Edwina, not too long before his sudden death.

Wally and I had much in common

because of our professions. The efforts of the make-up artist are almost as non-lasting as those of a press agent. We blurb guys know that the headline or illustrated story we get printed today will have eroded completely with tomorrow's dawn. We never raced home to tell wife and kiddies at dinner, "Hey, I planted a joke with Army Archerd today" or "I put captions on 57 photos" or "I bought lunch for Julie Andrews and a news ape from London today while he interviewed her." Big deals!

The futility of achieving lasting glory in press agency is why the average publicist spends weekends shovelling manure around rose bushes and apricot trees so they can actually



see something grow and mature and sustain itself because of his handiwork.

I told all this to Wally once and he chortled. "So how about the way I use false whiskers and putty and grease sticks to create a kindly frontier judge out of a rummy ham actor and then destroy the whole face at the end of the day with a few yanks at crepe hair and wipes with a cheesecloth?" Worse yet, he moaned, was how soap and water turned an angelic, 'teen-age feminine beauty back into middle-aged jowls and baggy eyes.

One thing Wally managed to do that I hadn't the talent for. He created exquisite and awesome bits of furniture in his workshop so he could leave something real as lasting memories of himself. Those hours with his lathes must have been soul-satisfying.

Wally never let the realities of his trade warp his sense of values. Actually, he told me, he had started late in his speciality because he arduously sought to break into some field on his own, something that was not a "family heritage." But he was too cleaver an artisan and a lot of movies benefitted from his being swallowed up by a profession he resisted.

His talent and his fine humor prevailed one night when I was publicity director. I had fallen into a fine relationship with Pete Martin of the Saturday Evening Post through our mutual efforts that enabled Pete to do six-part stories on Bing Crosby and Bob Hope. So Pete listened when I telephoned him with a pitch to do a story on Paramount's then production chief, Don Hartman.

I said that Don was the wittiest, fastest-quipping person I had ever known—which he was. Pete said he was coming to Hollywood with his two immediate-superior editors. Why not all of us—editors, Pete, Hartman and I—go out for a fun evening in Hollywood? The highlight would be listening to some Dixieland combo, since his editors were ape for that stuff. Just one thing. Could I ask Wally Westmore to come along? Wally had helped Pete get hours of interviewing Bing on board a steamer en route to France for "Little Boy Lost." He wanted a chance to thank Wally.

So a full evening started. Somehow, I couldn't get the train on the track for Hartman's delicious humor. Innocently, I sought some ice-breaking by reminding Wally of a funny story he had told me. It concerned the



"Dr. Jekyll and Mr. Hyde," 1932. Frederic March and Mariam Hopkins.

typical female star who gropes her way to his make-up chair at 6 a.m. to get ready for work on the set. Her mouth tastes like coal dust, her head throbs. She complains of a cigaret cough, premature arthritis in a knee, her wrinkles, the beginning of a cold sore on her lip, sagging chin, a couple of pimples of her forehead.

"God, I look awful, darling," she moans. "My beauty's fading fast. Please help me through this film. My option's coming up."

So Wally, the make-up master, plies his trade and as he finishes, the dame stands and stares at the mirror. What a thing of beauty is reflected. She straightens haughtily, sniffs toward the make-up man as though to say, "Old man, I'd let you kiss my hand if I thought you wouldn't contaminate me," and regally stalks away.

The editors fell on the table. What else could Wally tell them? Well, he talked with great respect about his marvellous brothers, Perc, Ern, Frank, Monty, Bud. . . . About how they belonged in the movie world because they were past-master salesman. "I'm not in their league; I wish I were," he said. He added that if they all headed for the North Pole Eskimos with the other brothers offering electric fans and he ear muffs that by day's end the brothers would have sold all and Wally would be holding every single ear muff.

Well, the gate was open. Wally told story after story. Hartman never got to open his mouth, excepting to laugh

politely. Pete never did a piece on Hartman. But those editors comissioned him to pay Wally for a two-part article on his hilarious adventures.

But I confess that the most colorful experience I had with Wally was the morning when I rode in the back seat of a car Wally was driving toward Busch Gardens in Pasadena. A location shot was to be made for "Dr. Jekyll and Mr. Hyde." I handled the publicity on that one and, of course, Wally created those astounding make-ups of Fredric March as Mr. Hyde.

Wally had put a horror make-up on March in the studio department and had picked me up to go on location with them. We three talked on the way over and it was not surprising that the man in the front with Wally was nice Freddie March and not a monster. It never occured to us that he looked unusual.

That is, until Wally wheeled into a gasoline station to ask directions about how to find the location site. The attendant came up smiling, took one look, began to gasp, screamed and started running.

"Let's scam," shouted the fanged Mr. Hyde-March.

We scrambled. Wally and I often conjectured about that poor guy in the station trying to explain to others what he had seen in an auto—cold sober!

Bless you, Wally. It was a lot of fun knowing you. \*\*\*



# WIZZARD OF ID



Don Post, creator of dozens of monster masks, "rests" on the lid of a coffin while a member of his strange "family" of ghouls looks over his shoulder.

**D**ON POST is a gentle mannered businessman who probably couldn't frighten a baby if he tried to—but, oh, the company he keeps! Almost every day of the year he can be found surrounded by the most frightening bunch of characters this side of a nightmare. In the glamor world of Hollywood he has proven an ugly face can pay off as well as beautiful ones.

One of the most popular masks Post has done is the Creature from the Black Lagoon, from a motion picture of the same name made by Universal City Studios. For this, a rubber suit was needed that the actor could put on. Then putting a fish-like mask over his head, and fin-like hands and feet on, he was ready to step before the cameras.

Designed by Bud Westmore, head of the Universal makeup department, the creature was a classic horror figure. Months before starting to work on the creature, Westmore had made a life-size head and shoulders cast in plaster of Ann Sheridan—since this is what he needed for a base to design a rubber monster face, Westmore pressed Sheridan's plaster bust into service. Westmore, Post and Langdon are still laughing about the beauty queen who helped to make a monster. Since then Westmore would warn Miss Sheridan to watch out or he would turn her into the creature again! It was a case of beauty making the beast.

The largest number of faces in the Post repertoire are from Universal, which was the first studio to bring a large scale

horror to the silver screen in the person of The Phantom of the Opera, Frankenstein, The Hunchback of Notre Dame, The Mummy, Dracula, The Wolfman, Mutant, Moleman, and many others.

To assure accuracy, Post went to stage 28 on the Universal lot where Lon Chaney had made his immortal classic in 1925. The original Paris Opera House set has been left standing by the studio ever since. Climbing into the rafters of the stage, Post and Langdon found sketches, molds and diagrams left by Chaney when he created the Phantom's makeup.

Taking these molds and sketches back to his factory, Post set to work, creating the fictitious haunt of the Paris Opera House. Another reason Universal is one of Post's biggest customers is because it now has a tour through its giant movie lot. Part of the show includes having actors wearing Frankenstein, and Phantom masks strolling about to pose for pictures.

Once they have been thoroughly frightened themselves, many of the studio's customers rush to buy masks so they can go back to Oshkosh, Wisconsin and scare

their friends. It's a strange world.

Mass production of masks is not a simple job, but Post and Langdon have devised a number of methods to reduce the time involved. After the rough face is cast in a latex mold (which can cost hundreds of dollars to make in the first place), the mask is given several coats of paint starting with a base layer that will determine the general pallor of the monster's face.

Next comes the careful application of the character's facial lines and shading by artists; placing and combing of the "hair" follows this operation. Last of all is the painting of eyes, if the creature has any, mouth, teeth, and so on.

For the more elaborate faces selling in the \$37.50 price bracket finishing a face can take several hours. The most popular masks in the entire Post lineup sell for \$8.95. Many of the monsters also have matching hands so that you can do a complete job of scaring your neighbors to death.



The next logical extension of the monster mask line is certain to be feet. Already Langdon and Post have started casting several types and more than one salesman venturing into the Post Studios has been given a start when he saw dozens of feet sticking out from under a workbench.

What started out to be a hobby has earned Don Post a handsome living over the years. Now his hobby has switched from making monsters to life masks of famous people. His favorite is Peter Lorre. But other famous men have sat for Post's plaster treatments.

In the case of Lorre, the actor died shortly after Post had made a life mask and now museums and individuals interested in movie history have started to demand castings for their collections. "It would seem Post makes money everywhere he turns," a friend said recently.

"You have to be a little crazy to be in this business," Langdon recently admitted, "it makes things a lot easier." "But," he continued with a good natured smile, "it's really nothing — just one man's family." **FRANK TAYLOR**





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Cemetery caretaker takes care of graveyard.



## How to haunt a house

By Larry Michael

Haunting houses sure ain't what it used to be. Time was when a ghost with some ambition could send shivers up and down spines with just the flip of a sheet. But nowadays — since the electronic age — it's more like a flip of the switch.

And so, like everything else in this era, the once simple profession of ghosting and haunting has become computerized!

That's why — to increase the fun at the famous Disneyland's Haunted Mansion, engineers were called in to invent substitute spooks to frighten the daylighters out of the paying customers... particularly since the average run-of-the-mill spook doesn't like to work in the daytime.

Which, of course, is one of the reasons why the Haunted Mansion's residents are the most disappointed ghouls in the nether world.

The other reason? Well, there are 999 active spirits in the spooky adobe and so far, they've been unable to grab a "live one" from the daredevil mortals entering their happy haunt. While as many as 2,616 souls visit each hour, the unearthly ghostly-group can't come up with number 1,000.

So while the earthly visitors travel through the Mansion sitting on two-passenger "Doom-Buggies," and through a labyrinth of cobwebbed halls, pitch-black corridors, a creepy attic and eerie graveyard, the spirits can be heard knocking the walls in frustration.

Meanwhile, in the ancestral Picture Gallery, guests sink into "oblivion" beneath a silently disappearing ceiling hiding a ghoulish surprise. Farther on, ghosts are discovered in such happy haunting grounds as the Corridor of Haunted Portraits, Endless Hallway, Corridor of Doors and the dreaded

Conservatory.

What a surprise to discover ghosts dancing in the stone-cold gloom of the Grand Hall, then popping out of dusty trunks in the gabled Attic and cavorting along the marbled paths of the surprising Graveyard of restless spirits!

As with all grand places, the Haunted Mansion employs a skeleton staff which is headed by a Ghost-host and whose spine-crawling voice accompany those journeying through this Disneyland adventure.

From the initial terror-striking whisper to the wierd melody of "Grim Grinning Ghosts," the Haunted Mansion keeps its promise as "delightfully-dreary" adventure for every age.

To tingle the flesh are other experiences such as: the spirit-filled Seance Circle; the hitchhiker's Crypt; the runaway Clock Hall; the Grand Hall scene where the ghosts dine and dance to a ghastly organist; the fanciful portraits which change before the eyes to decaying art works; an operatic troubador — with head in hand — singing a mournful refrain as baying hounds join in the chorus.

Of course, adding to the bedlam are other frightening goodies like fluttering bats, ghosts that come and go at will, statues that come to life, plus nerve-jangling sounds that defy description.

Then, as the mortals prepare to "pass-on" to the other world, the ghost-host bids them a cheerful goodbye. "Hurry back, hurry back," he suggests, "be sure to bring your death certificate if you decide to join us. If so, please make your final arrangements now — we're dying to have you."

Needless to say, even though haunting ain't what it used to be, on the other hand... what is?



# John Chambers - Oscar Winner



*Hollywood Studio cover May, 1969.*



**JOHN CHAMBERS**, Hollywood's most honored make-up artist received the ultimate honor of his profession at the 41st Academy Awards presentation (1969) when he was given an OSCAR for his "PLANET OF THE APES," the 20th Century Fox Science fiction film. John Chambers received the only Academy Award at 20th Century Fox. He is also the creator of the famed "Big Foot," gigantic Horror Monster pictured above and many other equally ghoulish characters.

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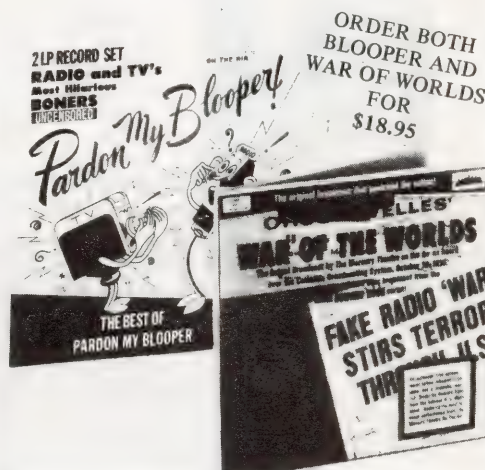
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## Robert Kendall's Hollywood

FROM PARIS, MADRID,  
GRANADA, MALAGA, SEVILLE  
AND LISBON —

Only an hour after arrival in Paris interviewed Marcello Mastroianni at his hotel. I was happy to see Marcello enjoy reading Hollywood Studio Magazine. He commented, "It's wonderful your magazine remembers

the great Movie Stars." Marcello who looks just the same off-screen as on has a happy way about him, and is a modest, charming continental screen lover. Why is he in Paris? He smiled, "I'm in Paris to do 'The True Story of General Custer' with Catherine De Neuve." He continued, "I always like to work in Paris as it is an enchanting city." "Actually I am from Greek extraction even though I was born in Italy. Recently the Greek Ambassador came to me to check this out and I told him of my Greek ancestry." Marcello and Melina Mercouri ought to get together for a movie. They'd make a fiery combination. What a small world!! An Italian Film Star of Greek ancestry is in Paris this summer to play the role of an American general, opposite a French film siren.

\*\*\*

### PARIS THEATERS REMEMBER!!

At a left bank theater they are having a Fred Astaire - Ginger Rogers Film Festival. Huge posters and color pictures proclaim the event in front of the theater. Laurel and Hardy are back too! On Boulevard Saint-Germain Charlie Chaplin is delighting new movie audiences with "The Kid" with Jackie Coogan and Ray Lee. Chaplin was playing in multiples in Paris a year ago with "The Great Dictator."

And a 3-story Ad with Leslie Caron and Louis Jordan in a scene from "Gigi" proves old movies don't die or fade away. They return over and over again by popular demand because they were "Happy Inspired Entertainment."

Paris was comfortably cool this summer and the River Seine, Arch de Triumph and Eiffel Tower looked as beautiful as ever.

Madrid was very hot and nowhere on the Continent do films command the attention as on colorful Avenida Jose Antonio, Madrid's main street. Giant size color billboards announce the latest movie offerings. Spaniards appreciate Hollywood's greatest stars. Humphrey Bogart Film Festival is in progress. Another theater has revived "Vera Cruz" with Gary Cooper and Burt Lancaster. Charles Bronson and Clint Eastwood dominate current movie scene favorites. Clark Gable and Sophia Loren are packing them in to see "It Happened in Naples" which has been re-issued as "Capri" on the continent.

\*\*\*

In Granada, Spain, Clint Eastwood is playing in "Dirty Harry," but the city of Granada was so packed we hurried to the Spanish seacoast.

\*\*\*

Ty Hardin is making a movie in Costa Del Sol and Sue Lyon says she loves Malaga, Spain. However, Malaga, though beautiful in its Spanish seaside setting was so packed with swarms of people it was difficult to move. We hurried off to Costa del Sol Resort Fungireola. Past twenty-five miles of fantastic hotels set on the beaches we finally found a beautiful suite of rooms in Pyramide Hotel. The balcony view, with the moon on the Mediterranean was something to see eight stories up. The next day hurried on to Seville. Costa del Sol is beautiful but too crowded.

\*\*\*

Seville is sophisticated and the Alfonso XIII dining room with resplendent mirrors, marble floors and chandeliers made it seem Movie-Set glamorous but unreal.

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# Eisenstein film shelved 40 years may be shown

† Rome, Italy — Sergei Eisenstein's heroic documentary film "Que Viva Mexico" depicting Mexican history from Aztec times to Pancho Villa may soon be viewed by the general public — 40 years after it was made.

According to Italy's communist newspaper, L'Unita, the Tass news agency reported that the recent improvement in Soviet-U.S. relations, has resulted in the release of the 160 reels of negative making up the film.

The reels had been deposited in New York's Museum of Modern Art. They were placed there in 1932 by Upton Sinclair, who financed the project, and had reposed there unseen, except for fragments.

Long sought by Russia's state-owned cinema Gosfilmfond to fill the void in the work of the famed Soviet director who died in 1948, the film was never released by its U.S. custodians "for economic and political reasons," according to the Soviet news agency.

The report added that the negative is in perfect condition and is being examined "frame by frame" with the aid of Gregorio Aleksandrov, one of Eisenstein's closest collaborators. Aleksandrov is editing the film according to the director's instructions often expressed before his death.

"It is a painstaking process," the report said. "But the work of Eisenstein, who directed such great films as 'Strike,' 'Battleship Potemkin,' 'Ten Days That Shook the World,' 'Old and New,' 'Alexander Nevsky,' 'Ivan the Terrible' and 'Benzin Meadow' will now be complete.

"The film has interested art historians and serious film lovers for the past 40 years. They have exerted constant pressure, heretofore unsuccessfully, to recover this missing work of the great man who created such exceptional masterpieces."

The idea for "Que Viva Mexico" occurred to Eisenstein when he was in Hollywood, the report stated. Possibly conceiving a parallel between Russia's and Mexico's revolutions, he decided to make his cinematic record of

Mexico's turbulent past. To do so, he spent 13 months shooting over 200,000 feet of film with that great

"Gone With the Wind" with huge billboards showing Clark Gable embracing Vivien Leigh, "is coming soon"!

\*\*\*

Arriving by boat at Lisbon is beautiful. At night seeing Europe's largest suspension bridge illuminated is a sight to see. A huge picture of Mae West was in the Portuguese newspaper

telling about her birthday party and captioned "The Eternal Mae West." Also a big story on Marlene Dietrich. As I pen my column from the Phonex Hotel, the radio is playing an old Hollywood hit "Baby, It's Cold Outside" — I only wish it were. It is sweltering outside in Lisbon, Portugal. \*\*\*



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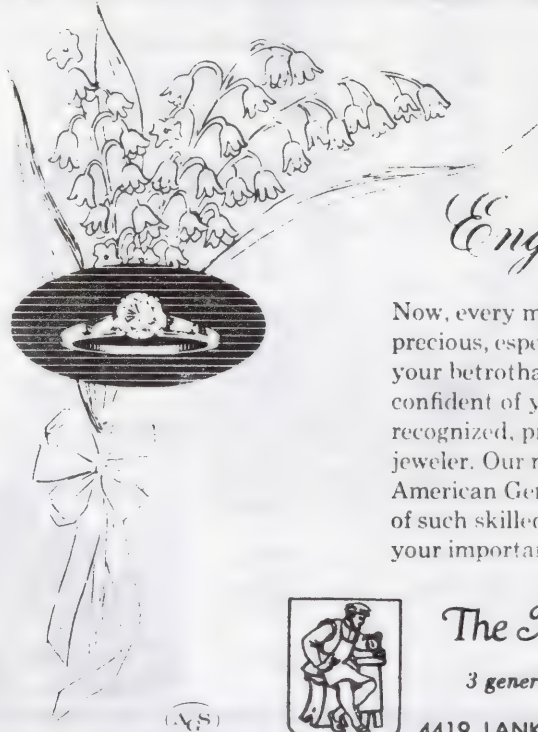
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attention to accuracy and detail which was so characteristic of all his works.

According to Tass, the film was shot, on authentic sites and was historically verified with the aid of Diego Rivera and Agustin Aragon Leyva.

The film covered many areas of Mexico. Among its highlights are scenes taken at the Shrine of Guadalupe and others following an earthquake in Oaxaca photographed by Russian and Mexican cameramen.

Some of the scenes photographed were later used in fragmentary form in the pictures "Thunder Over Mexico" and "Time in the Sun" which were never authorized by Eisenstein but still served to whet enthusiasm to see his total work among discerning filmgoers.

Eisenstein's passion for absolute accuracy of detail led him even to eliminate traditional cinematographic makeup in order to achieve the true realism he sought in all his works. Such accuracy, he often said, made for greater perfection.

And this is why Eisenstein's films are treasured, Tass said, in explaining the importance of the acquisition of "Que Viva Mexico" for Russia's archives. \*\*\*

\*Courtesy "The News," Mexico City

## The Bookworm

By Kirk Crivello

### OUT OF PRINT BOOKS

More great book bargains by the Movie Machine Publishing Company in this issue.

\*\*\*

Great Monsters of the Movies (by Edward Edelson; Doubleday—\$4.95)

Monsters have always had a fascination for young and old alike. Though this book is written for young readers, old monster-watchers will find interest in this direct and simply described story of the myths out of which werewolves, apes, phantoms, mummies and vampires were created. The best monster actors like Lon Chaney, Boris Karloff and Bela Lugosi did not hide behind their scary makeup but really got inside the masked men and no matter how bizarre the plot, they made the characters seem real—real enough to be frighteningly enjoyable.

Karloff, The Man, The Monster,



The Movies (by Dennis Gifford; Curtis—\$1.50)

The great Frankenstein says, "It is not true I was born a Monster. Hollywood made me one." Born Billy Pratt in England, Karloff found the way to the theatre through starvation and determination to become an actor. His expertise at portraying weird characters was just an extension of his considerable talent. Gifford gives us a succinct biography and then goes on to synopsise all the Karloff films he could unearth. A valuable little book for fans.

**BOOK REMINDERS:** Jacqueline Susann's fast-paced and bold, *ONCE IS NOT ENOUGH* reads with the same fascination that put *Valley Of The Dolls* on the best-seller lists. It's a story of the beautiful people and the things their money can't buy and should bring Ms. Susann more millions. It has been purchased by Paramount.... Silent star Lila Lee's son, James Kirkwood, has a new novel, *P.S., YOUR CAT IS DEAD*. The novel has been turned into a play and will be produced next fall in New York.... Eugenia Rawls assisted Brendan Gill on *TALLULAH*, which is dedicated to her. Ms. Rawls, who played Tallulah's daughter in *The Little Foxes*, is doing a sparkling one-woman show called "Tallulah, a Memory," which has been playing women's clubs and theatres.... Remember Ann Loring (star of MGM's *Robin Hood of El Dorado '36*)? She's now a soap opera queen and has a new mystery book, *THE 13TH DOLL*. Ann is also teaching a TV writing course at the New School for Social Research in New York.... Everyone knows that *CENTER DOOR FANCY* by Joan Blondell is more an autobiography than a novel, as the ads and dustjackets claim. Easily identifiable are her ex-husbands George Barnes, Dick Powell, Mike Todd and Warner Bros. Also identifiable is no love lost for June Allyson with some new dimensions on the Allyson image.

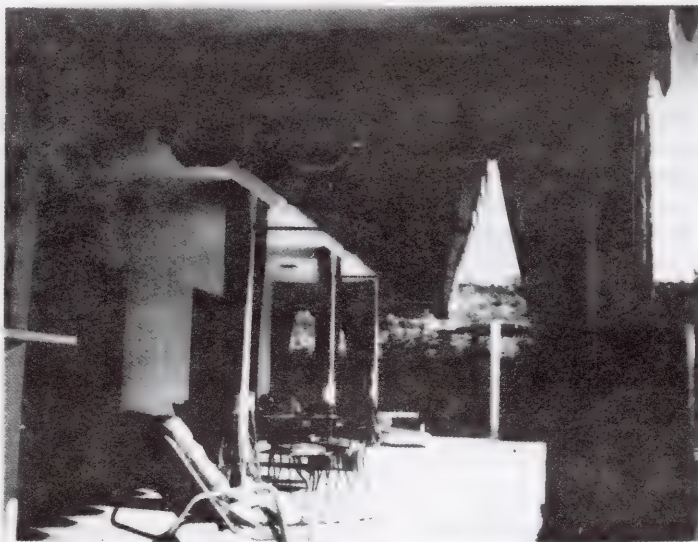
Screenwriter's Guild hasn't ignored the nostalgia craze as evidenced by their recent screening of two Robert Donat hits, "The Ghost Goes West" with Jean Parker, and "The Thirty Nine Steps," early Hitchcock vintage.

\*\*\*

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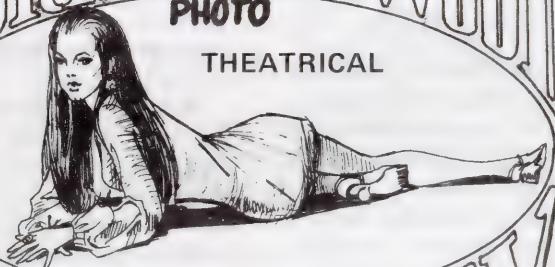
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# THE FANS PAGE

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## What a magazine!

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What a magazine?

Duncans, Illona Massey, Rochelle Hudson, Priscilla Lane, wonderful, lovely Beryl Wallace and my good friend, Earl Carroll.

And even Moran & Mack.

If fellows like Teet Carle and Lee Graham can be contributing editors, why can't I?

If you pay a few buck, okeh; if not, who cares?

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David Hanna  
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## W. C. Fields - the greatest comedian

Hollywood Studio Magazine

You really have a great magazine and I wouldn't miss an issue for the world. I thought Frank Taylor's "Hollywood Epitaphs Can Be Strange" was very interesting, (as are all of your articles) and it reminded me of something I wanted to do for a long time — that is, stand over the last resting place and pay silent tribute to who I think was the greatest comedian that ever lived, W.C. Fields.

It is my understanding that he is in a vault at Forest Lawn in Glendale. Can you be more specific than this?

Thank You,  
Hal Rich  
4418 Ensign  
North Hollywood, Calif.

Gentle Folk:

You have a terrific magazine. I would like to have some back issues please. August 1969, (on cover) L. Taylor; September 1970, (on cover) M. Monroe; March 1972, (on cover) C. Bow.

Also I would like to purchase any other back issues which have material on Marilyn Monroe in them. Can you supply me with a list?

Thank you,  
Henry Starlin  
9071½ Arcadia Avenue  
San Gabriel, CA 91775

## Send me another year of "Studio"

Hollywood Studio Magazine

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Sherman Oaks, California 91413

Enclosed is a letter for Irma Browning which I would like you to forward to her. I just had to tell her how much I enjoyed her article on Edy Williams. Hope we see more articles from Irma.

Thank you for printing my letter in the September issue of Hollywood Studio. I had forgotten that I wrote it. I sure hope someone can help me out in locating Ruth Mix.

I'm not sure but I think my subscription has about run out so I am enclosing my check for \$4.50 for another year as I would hate to miss any issues. Let me know if I get another free ad for this renewal and I will send it in. It really doesn't matter though one way or the other.

Thank you for forwarding the enclosed letter. I appreciate it very much.

Yours very truly,  
Ernest L. E. Hack  
6 Perkins St.  
Bristol, Conn. 06010

## News about Rosemary Awards

Studio Magazine:

Will let you know well in advance when and where the Awards will take place out there. Thought the Harold Lloyd Estate was set — as Woody Wise, new managing-director is a good friend — but it seems some kind of financial trouble set in. In the meantime, wonderful Babe Gordon at Motion Picture House in Woodland Hills is helping me with plans. She may call you.

Your Mae West number is nice. Mae will get a special "Rosemary" for the Oscar — she should have won — for "She Done Him Wrong." Have already notified all stars out there, etc., but will give two at the Cinephile Convention in Toronto over Labor Day weekend to Esther Ralston and Patsy Ruth Miller. The manager of the Royal Hawaiian Hotel in Honolulu is arranging a very big affair with press-photogs etc., and will present the "Rosemary." This will be a complete surprise to her.

Regards,  
Tom Futheright

## From Hong Kong

Hollywood Studio Magazine

I learned that this magazine, Hollywood Studio, started in 1953. May I inquire in what particular issues Greta Garbo was featured on the cover of the magazine... dates. Please let me know if I can get these back issues with Garbo on the cover from you. (Even if they are no longer available, please let me know the dates nevertheless.)

Thank you very much for your kind attention. Looking forward to receiving the first copy of my subscription and seeing my advertisements in print.

Sincerely,  
Basilio Yap  
Causeway Hill  
Hong Kong

## We Stand Corrected

Studio Magazine

Let me take the liberty of correcting your listing of AHA PATSY Award winners for 1972 — as presented in your July issue — by advising that 'Ben' won the first place PATSY Award for best performance by an animal in feature pictures, ("BEN").

'Morris' was presented with a special AHA Award for outstanding performance by an animal in a television commercial. 'Farouk' won first place for best performance by an animal in television (an "IRONSIDES" episode).

Second and Third Places in television were won by 'Amber' (coyote — "LASSIE" episode) and by 'April' (dog — "BONANZA" episode) respectively.

Second and Third Places in feature pictures were won by 'Bruno' (bear — "The Life & Times Of Judge Roy Bean") and by 'Ralph' (dog — Disney's "The Biscuit Eater") respectively.

The PATSY story is deeply appreciated.

Thanks to you and all good wishes.

Sincerely,  
Harold Melniker  
Director — Hollywood Office  
American Humane Society



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### 3 - PHOTOS-CLIPPINGS

Color & at-home snaps of Garland, Minnelli, Streisand, Andrews, Davis, Loy, Swanson, Redford, Ann-Margret, 100's more. S.A.S.E. Barr, 225 Awosting Rd., Hewitt, N.J. 07421.

**8 x 10 STILLS.** Over a million on all actresses, actors, films. Send for information on **PROOF SHEET SERVICE** on each Personality that interests you. See before you buy. S.A.S.E. necessary. Diane Goodrich, 17071 Escalon Drive, Encino, Calif. 91316.

#### FOR SALE

Color and at-home photos of Garland, Minnelli, Streisand, Andrews, Bette Davis, 100's more. Send stamped envelope. N. Barr, 79 Aug. B, Lodi, N. J. 07644.

**THE GREATEST STUNTS EVER** - Action photos of stuntmen in action from Richard Talmadge to Yakima Canutt. Many shots suitable for framing, just \$1.95 postpaid Bailey Studio Box, 232-HS Mt. Clemens MI 48043.

Movie stills V.I.P. Photos & Etc. for sale from large private collection. Silents to 1960 circa. Send wants to Kanigher, P.O. Box 6294, Burbank, California 91505

**FOR SALE** - Old movie posters, movie/shoe records, song sheets, movie magazines. Send 25c for list. Collectors Corner, P.O. Box 8021, Universal City, California 91608. Wanted: Gail Russell posters, articles, candid, etc. (10-11-73)

**For Sale** - Large collection movie posters, stills, many stars and titles. Also Western, Serial. Send SAF stating wants to: Shepherd, 5527 Ellsworth Ave., Pittsburgh, Pa. 15232. (10-11-73)

### 4 - RADIO TAPES

**RADIO PROGRAMS** on 7" Ampex tape. Cowboys - Autry, Boyd, Elliot, Ritter, Rogers, Bogart, Flynn, Garland, Grable, Jolson, Ladd, Sinatra, Welles, many more! Radio Previews of 1930s movies. Free catalog. Visco Sales, 32 Cresthill Road, Brighton, Mass. 02135.

In your own living room, again hear the voice of The Shadow, The Lone Ranger, Amos N' Andy, Bergen & McCarthy, and many others. Hear Al Jolson as star of the Shell Chateau and the Music Hall. 50c brings you the catalog!!! Shows cost \$3.50 per hour (reel to reel). Mr. Stuart Weiss, 430 Ocean Parkway, Brooklyn, N.Y. 11218.

In your own living room, again hear the voice of The Shadow, The Lone Ranger, Amos N' Andy, Bergen & McCarthy, and many others. Hear Al Jolson as star of the Shell Chateau and the Music Hall. 50c brings you the catalog. Mr. Stuart Weiss, 430 Ocean Parkway, Brooklyn, N.Y. 11218.

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### 5 - WANTED TO BUY

Wanted: Pressbooks of old musical and SF films; movies or stills of Top of the Town, Just Imagine, Temple of Venus, Dance Magazine, & Radio and TV Mirror with articles by Rudy Konrick. Larry Farsace, PO Box 1101, Rochester, NY 14603. (9/73)

Wanted - 16mm sound prints, B westerns and features of 1930's. C. K. Sampson, 4114 Standish Street, Kalamazoo, Mi. 49008. (9/73)

Wanted - Join the Tom Fulbright "Rosemary Award" Association. Will be in Hollywood for the 1973 Awards later this year. See me then. Details for self-stamped envelope. 1211 Rally Ave., Greater Capitol Heights, Md. 20027. (10-11-73)

Wanted - Teenaged boys for major motion pictures. Send recent pictures and resume to Mr. Abraham, Box 277, Times Square Station, N.Y. 10036.

Wanted - 16mm Prints of "Arizona Bound," with Rough Riders, "Blazing Guns" with Maynard and Gibson, "Home On The Range" with Monte Hale, and "Ride, Ryder, Ride," both in color. Barney Rothgery, 480 N. Main St., Grafton, Ohio 44044. (10-11-73)

**WANTED** - Stills of Gary Cooper (Single poses only) from his films: "Northwest Mounted Police" (1940), "The Westerner" (1940), "The Plainsman" (1937). Write: Chester Nishisaka, 1045 Bellhurst Ave., San Jose, Calif. 95122. (10-11-73)

Wanted - Any Alan Ladd movie posters, stills or books. Write Gene Debeer, Box 37, Woodland Hills, Calif. 91364. (10-11-73)

**WANTED:** Documentaries, Educational travel and foreign language films. Describe and price. I also trade; state your wants. Stanley Lozowski, Twelve South Drzen, North Haven, Conn. 06473.

**WANTED MOVIE STILLS OF GAIL RUSSELL** - Write Steven Ochoa, 704 No. Market St., Inglewood, California 90302. (8-73-8-74)

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and mail to

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☐ Please bill me ☐ Estimated payment enc.

☐ Please continue running till I notify you (TF)



Wanted - British "Picture Show" mags, Feb. 26, Mar. 5, 1938, July 20, 1940, Photos/stories on Frances Farmer, M. Astor, Barrie Roberts, 115 Henry St., Brooklyn, NY 11201. (9/73)

WANTED - STILLS, Natalie Wood, Dolores Del Rio, Tuesday Weld, Nancy Kwan, Maureen O'Sullivan, Joan Bennett, Grace Kelly, Ann-Margret, Errol Flynn, Richard Dix, Morris Everett, Cleveland-Cliffs Iron Co., 1460 Union Commerce Bldg., Cleveland, Ohio 44115.

WANTED - movie stills (especially candid shots), movie posters, old movie mags with her on cover, pictures, letters, newspaper clippings, on Jean Harlow. Write: Robin Babcock, 3920 Myrtle Ave., Long Beach, Calif. 90807.

Photos, stills, clippings, films - and anything at all on Alice Faye. Will buy or will exchange for material on other stars of 30's & 40's, etc. Arthur Nicholson, 15 Brafferton Street, Hartlepool, Co/Durham. TS26 8LH, England.

WANTED: Color print of Jesse James with Tyrone Power. I have b-w print of Jesse James I will trade on color, plus cash. Or I will buy the color feature for top cash dollar. Dr. Charles F. Rogers, P.O. Box 345, Wagoner, Oklahoma 74467.

GARBO and FRANCOISE DORLEAC items particularly color pictures wanted. Lots of duplicates to dispose. Will buy or trade. Suppliers and Collectors please write: BCY, 23 Fontana Gardens, 3rd floor, Ka Ning Path, Causeway Hill, HONGKONG.

WANT OLD TIME COWBOY PIX, pressbooks, advertisements, programs, postcards on old time cowboy Western film stars. Like Hoot Gibson, Tom Tyler, Jack Hoxie, Art Acord, and others. Luis Villasenor, 1098 Woodlawn Avenue, Chula Vista, Calif. 92011.

Wanted - NANCY CARROLL 16mm features, especially her 3 Columbia films with George Murphy. Other titles eagerly sought. Paul Nemcek, POB 336, Babson Park, FL 33827.

"WANTED" - ALICE FAYE photographs, snapshots, old fan magazine portraits, especially colored ones." Roy Bishop, 327 South Kenmore Ave., No. 105, Los Angeles, California 90020. 7-73-7-74)

WANTED: Features of "TOPPER" with Roland Young and features with W.C. Fields. Vince Mikutis, 4205 59th Street, Kenosha, Wis. 53140.

WANTED - PHOTOPLAY EDITION books of Lon Chaney, Douglas Fairbanks Sr., and silent serials for sale. SASE. Grossman, Box 451, Woodland Hills, California 91364.

WANTED - 16MM films of Bill Elliott, stills, lobbies, etc. John Leonard, P. O. Box 956, Bristol Va. 24201. (703) 669 5580.

Wanted print of On the Beach color Mickey Mouse cartoons, hour or 1/2 hour TV shows, World War II news reels of Gen. Patton, Johnny Jones Films, P. O. Box 791, Shreveport, LA. 71164.

WANTED: Paramount and 20th Century Fox 78 RPM Studio recording transcriptions with BETTY GRABLE. Will buy or trade rare soundtracks. Augie Rodriguez, Jr., Box 1063 Main Office, Los Angeles, Calif. 90053, (213) 388-5392.

WANTED - movie stills (especially candid shots), movie posters, old movie mags with her on cover, pictures, letters, newspaper clippings, on Jean Harlow. Write: Robin Babcock, 3920 Myrtle Ave., Long Beach, Calif. 90807.

WANTED--Personally signed photos of Garland, Monroe Lugosi, Karloff and Chaney Sr. Contact Walter Thomas, 238 Eddy St., San Francisco, CA 94102.

WANTED--Personally signed photos of Garland, Monroe Lugosi, Karloff and Chaney Sr. Contact Walter Thomas, 238 Eddy St., San Francisco, CA 94102.

## 6 - BUY-SELL-TRADE

Sell, Trade, Buy - Movie stills: silent-present. Posters, Autographs. Send SASE with specific "Wants" or 25c for selective, general listings. Andrews, 165 W. 91st St., 12F. NYC 10024. (212) 787-8961.

FILMS, RADIO SHOWS, TRANSCRIPTIONS related memorabilia. BUY-SELL-TRADE. Send details and prices. Send \$1.00 for catalog (refundable). Box 724, Dept. HS, Redmond, Wa. 98052.

FOR SALE: Old movie posters, Rare movie/show records, movie magazines, song sheets. WANTED: Pre-1954 Films in Review. Send 25c for lists. Collectors' Corner, Box 354, North Hollywood Station, California 91603.

List Number Two is ready! Send 25c. Rare posters, movie-show records, movie-show song sheets, movie magazines, Rita Hayworth photos. Collectors Corner, P.O. Box 8021, Universal City Station, California 91608. (9/73)

FOR SALE - Disposing of personal collection of 8x10 stills from pre-1955 period. Production and serial numbers shown for list. Send S.A.E. to R. E. Herold, 606 E. Fern Dr., Fullerton, CA 92631.

FOR SALE - Two Carole Landis 8 x 10 verticals at \$2.00 each post paid. Prod. No. F563-1, Miss Landis in gown; 510-110, With Robert Cummings from "Moon Over Miami," R. E. Herold, 606 E. Fern Dr., Fullerton, Calif. 92631.

FOR SALE - 8 mm complete features  
Birth of a Nation .....\$75  
Chaplin "The Circus" .....\$50  
Chaplin "City Lights" .....\$75  
"The Gold Rush" greels .....\$60  
"King of Kings" .....\$135  
Forrest Brown, 7147 Hollymont, Saint Louis, Mo. 63123.

## 7 - MISCELLANEOUS

FOR SALE - New serial. "The Film Pirates," 8mm - 16mm. Write: L. McMahon, Highland St., Cresskill, N.J. 07626. (12/72)

Stan Laurel Buffs: A recording on record of a conversation with Stan Laurel made shortly before his death. A real collector's item. \$1.00 postpaid. Don Marlowe, Box 1621, Hollywood, Cal. 90028 (TF)

B/W Duplicates: from 16mm Sound/Silent, Color or B/W originals @ 7c per ft. Special prices for collectors, "Out-of-Copyright" movies @ 5c per foot for the shorts and/or features. 4c per foot for Serials, plus postages. J. Panebianco, 2046 Deering Avenue, Baltimore, Md. 21230.

Have 8 & 16mm films for sale or trade. Your list for mine. Want Houdini Material. William Patterson, Box 8180, Universal City, California 91608. HO9-2261.

FREE 42 Page Garden Book Country Winemaking, Herbs, Gourds, Botanical Remedies, Oriental Vegetables, Profitable Garden Projects Nichols Garden Nursery, 1190 Northl, Albany, Oregon 97321

16mm Sound Feature Films, Savage Drums, Sabu, 60.00. Two of a kind, Elizabeth Scott, 69.00; Fort Vengeance, 65.00; large list of 150 others, 25c. Clifford Thomas, Route 2, Madisonville, Tenn. 37354, Ph (615) 442-3964.

Crew Members, SEG Members...  
**VAN MAR ACADEMY**  
**M.P. Acting Workshop**  
6017 Sunset Blvd., Hollywood, CA 90028. 274-1937, 467-7765.

WANTED: Color photos of Marilyn Monroe. Pro or amateur. Prints, transparencies, originals, or dupes. Will buy or trade. Call (213) 271-9016.

Wanted - 16mm Feature "Summertime" with Katherine Hepburn (1955) and 8mm Silent "The Sea Hawk" (1924). John J. Cianci, 501 Second Avenue, Bellmawr, N.J. 08030.

FOR SALE - Two Carole Landis 8 x 10 verticals at \$2.00 each post paid. Prod. No. F563-1, Miss Landis in gown; 510-110, With Robert Cummings from "Moon Over Miami," R. E. Herold, 606 E. Fern Dr., Fullerton, Calif. 92631.

FOR SALE: 16mm films from private collection. Send stamped addressed envelope. Jack Hurd, 8 75th Street, North Bergen, N.J. 07047. (7-8/73)

Jesse James, 16 mm B & W, Return of Frank James, 16 mm B & W. Marvin J. Ramos, c/o Chico's, 2140 Jackson Pky., Atlanta, Ga. 30318. (7-8-73)

Complete history of RITA HAYWORTH from beginning of career to present time. Rare stills, lobby cards, pressbooks and clippings. Eddie Negron, 9007 Ashcroft Ave., Los Angeles, Calif. 90048. (7-8-73)

Serials, Movies, Old Radio Shows on tape, Cassette or reel to reel. Catalog 50c. Nostalgia, 9875 SW 212 St., Miami, Fla. 33157. (7-8-73)

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Yours truly, ye olde Good Tabler, geni charlesworth (r), chats with Harriet Gans, head of Southern California's largest gourmet society during the recent United States Bartenders Guild annual cocktail contest at the Century Plaza hotel.



The inimitable Stan Worth (seated) and great Multi-Sounds bow into China Trader's entertainment spotlight October 30th.

## 'Round the good tables

*Where good food and entertainment are fun  
with Geni Charlesworth*

† If you think ye olde Good Tabler never dines on anything but French cuisine, you are mistaken; however, many times during the course of my adventures in dining out, I shun ordering steaks because, to me, selection, cutting, and preparation of steaks is an art in itself. Ergo, I go to a steak house when steak is my preference. For an example, the super Pacific Dining Car in downtown Los Angeles is hard to beat. I can still remember my first visit there and a T-Bone, "outta sight" with a baked potato as large as a Dutchman's wooden shoe!

Recently, my writer friend Paul Yawitz and I attended a very pleasant opening night party at our big plush Valley Hilton's charming Ground Floor Room. Pert blonde singer, Milly Ericson was the star attraction, but I was delighted to see how much improvement had been accomplished in the comparatively short time in this Ground Floor dining room.

We both opted for New York steaks with baked potato and mixed green salad without the croutons usually sprinkled upon it. The waitress was a charmer and brought a Kir mixed just right as was the cocktail ordered by Mr. Yawitz. We thoroughly enjoyed the excellent house dressing and crisp salad, and wonders of wonders, a flawless pair of New Yorks done exactly to a medium turn on a hot platter. One wee suggestion: let's

dispense with foil-wrapped baked potatoes forever! If you're a baked potato buff, and I am, nothing tastes finer than a well-scrubbed baking potato served crisp and hot in its own natty brown jacket!

Ground Floor also offers some highly-satisfying middle of the road priced wines from the Paul Masson line. A half bottle of Paul Masson's cabernet sauvignon won't break your budget, but will add immeasurably to dining on a steak pleasure. All in all, we found the entire evening to be a relaxed and entertaining—dining-listening experience. Steaks and combinations of same with lobster tail plus several delicious styles range in the \$7.50 to \$9 tab but include the hearty baked potato and lavish portion of salad accompanying a really fine, good-sized delicious first class steak done properly. Try it soon—you'll enjoy.

\*\*\*

Happy Pan-damonium will flash into the Valley soon—Magic Pan-damonium, that is. If you haven't yet enjoyed the dazzling combinations of crepes served in these charming restaurants, we'll now have one of our very own, currently under construction in Woodland Hills Promenade, 6101 Owensmouth Ave., Woodland Hills.

The beautiful new Magic Pan will cost in the neighborhood of quarter of a million dollars with dining facilities

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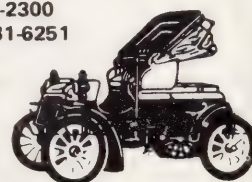
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for 128 patrons. In adding this number eleventh to the chain which includes Magic Pans in Beverly Hills, San Francisco, Denver, Atlanta, Chicago, Philadelphia and New York, the Valley can boast still another outstanding restaurant operation — we already have the largest in numbers and most international in variety in Southern California!

I recently lunched with Director Stacy Fletcher of the National Cystic Fibrosis Foundation in Beverly Hills Magic Pan where we discussed the Foundation's upcoming fashion show in November to be presumably presented by Guy de la Roche. As usual, my Coquille St. Jacques crepe was delicious and Stacy enjoyed the heartier pair of country-style crepes stuffed with a cheese and with ham. Welcome, dear Magic Pan to the San Fernando Valley.

\*\*\*

Lunched with Jerry Vonne, veep of Daniel J. Edelman, Inc. at one of my long-time favorite Hollywood places, Musso Franks where he passed along some very exciting news to all you lads and ladies of the Good Tables everywhere. The 2nd exciting California Wine and Food Fiesta is set



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**THE GROUND FLOOR** in the Valley Hilton Hotel in Sherman Oaks is jumping with the music of Page Cavanaugh Trio nightly. Dinner and dancing in a plush atmosphere is attracting Valleyites.

for October 8th, 2nd floor Gold Room of International Hotel near L.A. Airport.

My own group, the North Coast Prestige Wine Society, comprised of a mighty fine organization of gentlemen representing our premium Northern California wineries, the Restaurant Writers Association and the Chefs de Cuisine of California, will sponsor this tremendous food, wine tasting and gourmet dinner event. Bill Bush of Concannon wines promises an outstanding line-up of California wines — some nineteen at the latest count!

Doug Johnstone will again present



No "beefs" about the super beef — prime rib and rounds at Lanni's Inn, Reseda. The popular prime rib palace has plenty of it with reasonable prices, a lavish noon-time buffet and newly-created night-time buffet, 6 until 9 p.m. featuring beef as well as three other hot entrees plus a new salad bar for steak-lovers. Robert Kelly (l) owner-host of Lanni's Inn assists Chef Robert Correa in popping a big round of beef into one of the restaurant's big roasting ovens.

his Marin French cheeses during the wine tasting event, and if you haven't as yet sampled these fine cheeses, do so at your first opportunity or at least attend the show and see what they're all about! This year, the exhibits will be on view from 4 to 8 p.m. followed by a superb gourmet dinner created by Executive chef Claude Caouette and Rodney D. R. Mills, Food & Beverage Director of the International Hotel.

The Culinary Arts Exhibit (4 'til 8) and presentation of California wines, 6 until 8 p.m. and a full course sit-down dinner complete with wines goes for just \$17.50 including tax and tip. Tables are in tens and reservations may be made by sending your check payable to: California Wine and Food Fiesta, 607 Park View Street, Los Angeles, CA 90057.

\*\*\*

**TALLY HO** to the popular Tally Ho Tavern of the Generous Briton Restaurant in Canoga Park. Every Friday and Saturday night at 8:30 p.m. John Hayward from Kent, England performs doing a version of his KVFM radio program. John entertains in a classic British manner, blending a warm and charming atmosphere to this delightful Tavern.

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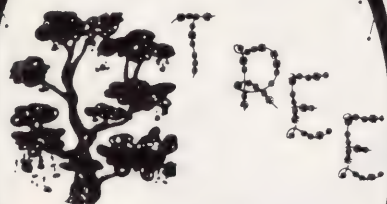
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JOHN HAYWARD

John is also autographing his new book "Woddee sigh Tosh," a hilarious journey in the cockney language. He is not only an entertainer, but author and editor of The American Cricketer Magazine. To complete the British mood, the Generous Briton's bartender plays bagpipes and on request will strike up a spirited tune.

So, this year there's no need to travel to Briton when the Generous Briton is so close and their food is "out of this world." Plan on a different type of evening when you visit Generous Briton. Your hosts — Jean and John Drabble!

\*\*\*

Understand that handsome Greek-Italian singer, Richard Caruso will head the exciting new show in 'Trader's Copra Showroom with the dynamic and popular Stan Worth bowing into the limelight October 30th.



**CHEF ANGELO'S RESTAURANT**  
OPENING — The three generations of the happy Balachio family planning a gala Grand Opening of the new restaurant and catering facilities at 17218 Satcoy Street in Van Nuys, Saturday, October 6 at 8 p.m. Fun for all, live entertainment, dancing and a fabulous 80 ft. Buffet table to feast the most discriminating gourmet. A fantastic evening to remember for an unbelievable low price per couple. Other catering office at 14507 Sylvan Street V.N. For reservations call 345-7803 or 345-5471.

**TID-BITEMS:** New are the crisp new cafe curtains and hanging greenery installed by owner-host Andre Ramillon in his popular Yellowfingers French cafe, Sherman Oaks. Our own French-to-its toes Valley bistro with seventeen kinds of crepes and fresh spinach, mushroom and bacon salad just to name a few!

Patricio Del Valle whose stately Casa del Valle burned out only 3 days after a grand opening some six months ago, has new partner Joseph Mijares and they will shortly announce plans for a major new Mexican restaurant.

China Trader on Riverside Drive,

## 

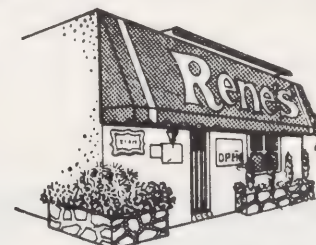
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**TRIO CON BRIO** – Three reasons for the popularity of the Glocamora Inn, North Hollywood's contribution to the Valley's cocktails & dancing pleasures, are the three owners who drink a toast to the future of their new venture. From left, Ernie Kinsella, Des Regan, and Conny Campbell.



**BARMASTER** of Milan's Continental and Yugoslavian restaurant in North Hollywood, Vojkan Kalenic (left), discusses the fine art of mixing drinks with actor Milos Neric. The highly acclaimed Chef Milan Pavlovic is now serving his wonders for lunch as well as dinner.


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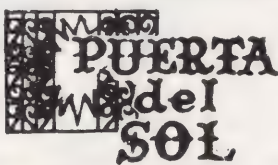
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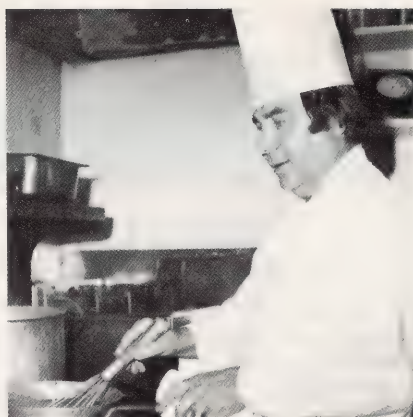




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# THE MAN WITH A THOUSAND FACES



LON CHANEY on a Universal City Studio set about 1916. He worked for the studio from 1915 until 1918, then returned as a major star in 1923 to do *THE HUNCHBACK OF NOTRE DAME*.

In the 43 years since Lon Chaney's death no one in the motion picture industry from make-up man to actor has been able to fill the shoes he left behind. As one of the great stars of all time, Chaney brought to his art a magic presence and ingenuity completely his own. He seemed to be the master of characters that were beyond the powers of other members of his glittering profession. But strange and complex make-up jobs were only a small part of his enormous talents.

Nothing was too painful if it created the effect he was after. A device Chaney thought up in *LONDON AFTER MIDNIGHT* was to place thin wires in his eye sockets that would be tightened just before the cameras rolled making his eyes bulge in a hideous stare. But when he created one of his best remembered roles *THE HUNCHBACK OF NOTRE DAME* he went the full limit of his powers to perfect on the screen the demented and deformed Quasimodo.

Starting with Victor Hugo's classic tale, Chaney scrupulously followed the authors description of Quasimodo. Only when he was sure that he had all the elements of the demented creatures physical person did he start to work building the make-up and costume he would wear. As the basis of Chaney's costume a breastplate attached in front to shoulder pads like those used in football was designed.

The hump in Quasimodo's back was formed with a 70-pound lump of rubber which was attached to pads and fastened to Chaney's back with a leather harness that prevented him from ever standing up. Over this basic foundation was added a skin tight rubber suit tinted in flesh colors. Animal hair was glued to the suit completing the body make-up.

His face distorted by modeled putty and crooked yellow teeth required hours to make each day. A device in Chaney's mouth kept him from closing his mouth. On his head the actor added a matt of filthy hair. Sweating in the rubber suit weighted down by the harness and rubber hump, Chaney was in a state of near torment himself for the 80 odd days it took to film the Universal classic in 1923. But Chaney and Director Wallace Worsley both gained world fame from this powerfully told silent movie.

For Chaney however it marked a personal triumph. In 1918 he had been working on the same lot as an actor in Universal's stock company. Because of the low salary Chaney's wife Hazel persuaded him to ask for more money. The studio boss at the time was William Sistrom. Unimpressed with Chaney he told him, "your just another actor." Leaving Universal Chaney found himself going from studio to studio seeking small parts. Convinced he had made a mistake in leaving Universal Chaney decided to go back and accept anything the studio would offer. His wife urged him to keep looking and suddenly the chance he had been looking for came along.

William S. Hart saw Chaney in a Universal film and decided to hire him for a part in one of his new pictures called *RIDDLE GAWNE*. Hart's studio manager, H. E. Allen was sent to talk to Chaney about the part. But the pair reported back to Hart, Chaney would be too short. Not satisfied Hart summoned Chaney to his studio. This time it was Chaney that felt he was too short. Years later Hart recorded in one of his books, "He turned away from me regretfully saying, 'I didn't think you were as tall as you are. They told me I wouldn't do, that I was too short.' In one of those moments when greatness stretches out the hand of compassion, Hart told the dejected man, "Inches never made an actor; you're an actor. You get the part."

This single incident marked a turning point for Chaney and set him firmly on the ladder to screen immortality. *RIDDLE GAWNE* was one of the most successful Westerns of 1918 and put Chaney in the lime light where other directors started to notice him and request him in their films. The next year Chaney was tapped for another important role this time he played Frog, a fake cripple in George Loane Tucker's *THE MIRACLE MAN*.

Replacing a contortionist in the picture, Chaney won the hearts of the audience and his director by his near perfect characterization. Always an acute observer of people, he got most of his ideas from a real crippled beggar he had known in Chicago. After a succession of good and average movies between *HUNCHBACK* and his second return to the Universal lot, Chaney was ready to start one of his most famous movies, *THE PHANTOM OF THE OPERA* made in 1925.

His return this time however was on his own terms. His new contract called for \$2000 per week but Chaney insisted it be raised to \$2008. The eight dollars was to represent the amount of the raise he had asked from William Sistrom in 1918! At that time he was making about \$35 a week. The role of *THE PHANTOM* called for another period of self-torture that almost matched his painful experience in *THE HUNCHBACK OF NOTRE DAME* two years before.

As usual with Chaney nothing was too much when he felt the make-up called for it. To force his nose into the near point Chaney thought his *PHANTOM* should have, inserted a device that spread his nostrils and forced the tip of his nose upward. A set of teeth was designed similar to those he used in Quasimodo's make-up that included small prongs to draw the corners of his mouth back. Under this he placed celluloid objects that distorted his cheekbones.

In the dramatic moment of the film when he removed his mask for Mary Philbin, audiences around the world were electrified in their seats and thirty years later adults who saw the film when they were younger have never forgotten

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FROM THE COLLECTION OF LARRY KLENO

# Bela Lugosi...

## an undisputed terror champ

By Larry Kleno

† There never was anyone who scared the hell out of me more than Bela Lugosi. He terrified vast audiences as vampire, zombie, ghost and monster. Along with millions of others (as a child in the 40's) I was hypnotized into returning for more. Each time, after viewing one of his films and headed homeward, I was certain he would appear, somewhere enroute, with sinister eyes and famous black cloak to drain the last ounce of my blood.

Lugosi's popularity still zooms and his memory is kept alive by many devoted buffs and historians who preserve that memory with the Count Dracula Society and other clubs. Horror films always have been popular entertainment and escapism for millions. Many are fanatics regarding this particular media.

Bela Blasko was born in Lugos, Hungary on October 20, 1882, and educated in Budapest where he began his stage career as an actor in 1901. Educated at the Theatre Arts Academy, he later played classic roles in Budapest and throughout Europe. He was a member of the Hungarian National Theatre in 1912 for a period of five years and appeared in a number of Hungarian films in which he used the name Arisztid Olt.

Later, he changed his name to Lugosi which he adopted from his birthplace. In 1919, when the Hungarian Socialist regime was overthrown, he moved on to Berlin and appeared in German films among which "Der Januskopf" was one of his most memorable ones.

After considerable experience on the European stage and screen, he came to America where he appeared in numerous stage productions in New York including "The Red Poppy," "Fernando the Apache," "Arabesque" and "Dracula." It was the latter play that rocketed him to success in 1927 and was a role he would repeat and recreate many times in the years that followed, both on stage and screen.

His Hollywood screen debut was in "The Silent Command" in 1924 and after appearing in a number of other films he became an American citizen in 1931. In the same year, after the film version of "Dracula" the horror-film business was on an upward spiral. The film became a classic and Bela Lugosi's mere presence chilled the audiences in a manner that no actor has been able to surpass in subsequent remakes.

Lugosi's film credits include



"Murders in the Rue Morgue," "Chandu the Magician," "Island of Lost Souls," "Night of Terror," "The Black Cat," "Mark of the Vampire," "The Raven," "The Invisible Ray," "Dracula's Daughter," "Son of Frankenstein," "Ninotchka" (in which he shared the screen with the illustrious and incomparable Greta Garbo), "Devil Bat," "The Wolf Man," "The Ape Man," "Return of the Vampire," "The Body Snatcher," "Scared to Death," "Bela Lugosi Meets a Brooklyn Gorilla" and "Bride of the Monster."

As the years passed, he was in his usual form and character mold, but the films were low-budget and released by smaller companies and independents. In many cases his name was used to lure audiences to some of these programmers.

While horrifying the theater-going world with his screen antics, his own horror-stricken eyes were fixed on a monster more terrible than any he ever portrayed. It was tragic and yet even more of a credit to his artistry that he was able to work and create these characterizations in spite of the personal odds he was fighting within himself for many years.

In April of 1955, the world was shocked upon learning that Lugosi, at age 72, voluntarily asked to be committed to a state hospital as a narcotics addict. The court commended him for his courageous act and for wanting to cure his drug addiction.

His was a secret drug habit which grew until it tightened its grip, almost destroyed his body, and threatened his mind. It had begun 20 years previously while he was working on a film. He was troubled by severe pains in his legs, and since his work was suffering from this, took injections of morphine to deaden the pain. Soon he found he was depending upon it and, although frightened, continued to use it. He could work while the effects of the narcotic lasted.

Later, he went to England to revive "Dracula" and it was there that he learned about methadone. In those days no prescription was required and he brought back a large supply to this country. For those not knowing the purpose of methadone, it is a drug used in the treatment of addicts to substitute and "taper off" their desire for dangerous drugs. The possibility of becoming addicted to it are rare. Lugosi used it instead of morphine with demarol (a drug increasing the

A FAMILIAR SETTING for Bela Lugosi in some deep ancient vault.



**ABBOTT & COSTELLO MEET FRANKENSTEIN** – Glenn Strange (as the monster), Lenore Aubert and Bela Lugosi (Universal-1948)

effect of narcotics) and barbiturates which enabled him to get eight hours of badly needed sleep.

He concealed his addiction from friends and associates. Eventually, his wife, Lillian, learned of it and with her aid he managed to limit his usage with fair success. But, eventually, domestic problems proved unsolvable and divorce resulted. With his wife and son, Bela Jr., gone – he went back to drugs.

His habit had cost him a fortune and after having worked over a half century there was nothing to show for it. He tried to retain his dignity and was deeply touched by the respect and devotion of those who still cared about him. He said, at the time, "To know that people have such faith in me is better than medicine and I will not let them down. I have made up my

LUGOSI'S EVIL EYE



**NINOTCHKA** - 1939 – A scene from MGM's famous movie, 1939. Greta Garbo and Bela Lugosi.

A rare shot of Lugosi as he looked off screen.





mind to leave drugs alone. The drugs had me on the hook and I mean to dehook myself."

Upon leaving the hospital, he left with a firm resolution not to disappoint any of his new-found friends. The friends were the thousands who wrote during his rehabilitation and expressed faith in his ability to overcome his drug habit. "I'm not going to disappoint these people" Lugosi declared as he picked up his suitcase and left the hospital in August of 1955. He was met by his divorced wife and their son.

He was scheduled to begin work on a new film, "The Ghouls Go West" two weeks after his release and he had been studying the script in the final days of his hospitalization. He had put on 20 pounds during his stay and lost the emaciated appearance he had when he entered.

Later that month — he married Hope Louise Lininger. The bride had been a devoted Lugosi fan for more than twenty years but had waited until he was down and almost out before writing fan letters to him. She always signed them "with a dash of Hope." Her letters did much to help him win his fight against drugs and when he was released he contacted the lady. She said, at the time, "I chose Bela as my hero when I saw him in 'Dracula' many years ago and he is still my hero. He needs help and I mean to give it to him."

She kept her word and helped to make his last year a meaningful one. On August 16, 1956, he died of a heart attack. According to his wishes he was buried in the Dracula cloak he wore to fame with thespian aplomb.

After almost two decades — he is remembered by people who still receive enjoyment from his screen portrayals. While he was required to play a villain with grotesque make-up through most of his screen career — the veteran star was popular with casts and crews of all of his films. His gracious charm and his willingness to help others endeared him to all. He was a perfect troupier and a man of great dignity.

His fame as a specialist in the interpretation of roles in horror films made Bela Lugosi an undisputed terror champ. In retrospect — this designation was the highest tribute to his versatility and talent as an actor with the remarkable ability to make his roles so chilling. \*\*\*

**BELA LUGOSI  
UNDISPUTED TERROR CHAMP—**

## MAN WITH A THOUSAND FACES

Continued



the complete surprise and horror Chaney's make-up evoked.

But the artful use of make-up putty and tricks could never explain the stature Chaney attained as a film star. His secret in part lay in the fact he mastered the oldest theatrical art — pantomime. Throughout the years silent films ruled the world's imaginations few actors ever learned its secrets — yet the silent screen was the perfect medium for it.

Chaney spent his early life at home with his invalid mother talking to her with sign language and mimicry. The news and local gossip was carefully acted out for his mother and the foundation of his future career was laid. While other boys attended school and learned the three R's, Chaney learned the art of his future craft.

THE BIG CITY, another of Lon Chaney's horror films, required a special set of false teeth and changes to his face with mechanical devices. While he specialized in strange characters he could also play a role without makeup. In TELL IT TO THE MARINES, he wore no makeup and was as convincing as ever.

Born on April's Fools Day 1886 Chaney was to have a short life span. Lost to the world in his prime he had only eight years from 1923 to 1930 to really show his talents to the world. But during those years he rose to heights both in the silent films and talkies that made certain his name would live as long as people have imagination. Carl Laemmle, the boss of Universal City Studios from 1915 to 1936 and Chaney's first employer in Universal-Joker films asked that the opera boxes on sound stage 28 where THE PHANTOM OF THE OPERA was filmed be left in place as a tribute to his friend.

Until 1966 when the giant chandelier was lowered for the last time the opera set has remained. More than 42 years after it was built, Universal still uses the giant set for movie making. That is probably the way Lon Chaney would have wanted it. His set still contributes to the enjoyment of millions of people in the medium he loved — motion pictures.

The curtain fell for the last time on the great actor in 1930 when cancer of the throat brought his career to an untimely close. His first and last talking film THE UNHOLY THREE was further proof his magic could have survived the era of sound. Many critics still feel this last sound version of his earlier silent triumph was one of his best pictures.

The man of a "thousand faces" passed from Hollywood leaving a void no one has been able to fill — when his make-up box was closed for the last time a part of Hollywood itself died.

In the role of Quasimodo, Lon Chaney achieved his first major success and won for himself, lasting fame in the silent movie version of Victor Hugo's classic tale, THE HUNCHBACK OF NOTRE DAME.



# The Count Dracula Society

By Dr. Donald A. Reed

† In late October of this year the 100 plus members of the Board of Governors of The Count Dracula Society will meet in Hollywood to vote the 12th Annual Mrs. Ann Radcliffe Awards for outstanding achievements in Cinema, Literature, and Television.

Founded in 1962 by Dr. Donald A. Reed, this 750 member organization is devoted to the serious study of horror films and Gothic literature. Among its members are Hollywood producers (Herman Cohen, Frank Saletri, George Pal), directors (Rouben Mamoulian, Robert Wise, Fritz Lang), actors (Christopher Lee, Robert Quarry, William Marshall), and writers (Ray Bradbury, Sam Locke, A. E. Van Vogt).

A national non-profit association, The Count Dracula Society annually presents its awards at a gala banquet in Hollywood every April. Among those it has honored are Vincent Price, Rod Serling, Lon Chaney, Jr., Francis Lederer, Barbara Steele, Roddy McDowall, and Bud Abbott.

The Count Dracula Society's last annual dinner took place April 7, 1973, at the Alexandria Hotel. 500 members and friends attended. Rock Hudson attended, and amidst enough flashbulb glitter to send any vampire running for a dark crypt, accepted a special Mrs. Ann Radcliffe Awards for his performances a few years back in a great chiller thriller, "Seconds." Robert Wise was the main guest of honor at the dinner and accepted the Mrs. Ann Radcliffe Cinema Award for his entire career. (Mr. Wise directed such films as "Curse of the Cat People," "The Body Snatchers," and "The Day the Earth Stood Still.")

Other awards were presented to actor Barry Atwater (of TV Night Stalker fame), William Marshall (the star of the Blacula films) and to the Simonton family of North Hollywood in recognition of their annual Halloween presentation for the children of Hollywood.

Among the Hollywood folk in

attendance at the 11th Annual Dinner were Wolfman Jack, Seymour, George Pal, Rouben Mamoulian, Irene Masche, Andrea King, Robert Quarry, Habib Mahdavi, Bela Lugosi, Jr., Joseph R. Mass, Francis Lederer, Kenth Smith, Kris Vosburgh, Bob Clampett, Rich Correll, Forry Ackerman, Walt Daugherty, Dr. D. P. Varma, A. E. Van Vogt, Raymond McNally, and Radu Florescu.

The membership of The Count Dracula Society ranges from high school and college students with an interest in cinema to learned professors from Boston College and

Dalhousie University in Canada. There have been active chapters in Michigan, Connecticut, Texas, and Canada. The Count Dracula Society welcomes into membership any person who has a

**Count Dracula Society's two orders: The Noble Order of Count Dracula and The Order of the Golden Bat.**

serious interest in the study of horror films and Gothic literature. Those interested in membership should write the Society in care of its Founder-National President, Dr. Turn to Page 40



DR. DONALD A. REED, National President



# TODAY'S TERROR-VISION

HORROR PHOTO RESEARCH EDITOR: ROBERT KENDALL

Modern horror films can be divided into two broad categories: films in which the terror is generated by the psychotic behavior of men or women; films in which it is caused by some supernatural and uncontrollable element.

At a deeper philosophical level, whether natural or otherwise, man has no worse foe than man. Therefore, horror films of all categories, regardless of the guise in which the terror-causing agents appear, basically deal with the fundamental element of force brutally exerted by an oppressor on an oppressed. In fact, they display, in their own language, the same basic manicheistic attitude toward life that can be found in other film genres. For this reason, horror films deserve, within the world of Cinema, the status often denied them. Furthermore, when handled by able directors, they can attain top levels of perfection.

As for today's terror-visions, they are updated by electronic technology, sophisticated techniques, the combination of science fiction and outer space, as well as the magic witchcraft of realistic makeups.

But in essence, the plots-of-peril are still there; circa 1973. \*See Ralph Baccash's story on Horror Cinema Revisited in this issue



FEMALE VAMPIRES in "The Return of Count Yorga."



THE SATANIC RITES OF DRACULA, Warner Bros. Technicolor film starring Christopher Lee, a 1973 Dracula thriller.

"DRACULA A.D. 1972" starring Christopher Lee & Peter Cushing.







**"THE DEATHMASTER"** with Robert Quarry and Bill Ewing.

The Deathmaster - Khorda (Robert Quarry) bloodied from the desperate battle with Pico (Bill Ewing) prepares to make his deadly lunge, totally

consumed with hate for the boy who has dared oppose him - also stars Brenda Dickson, John Friedler, Bob Pickett and Betty Ann Rees.

## FAMOUS MONSTERS OF ALL TIMES

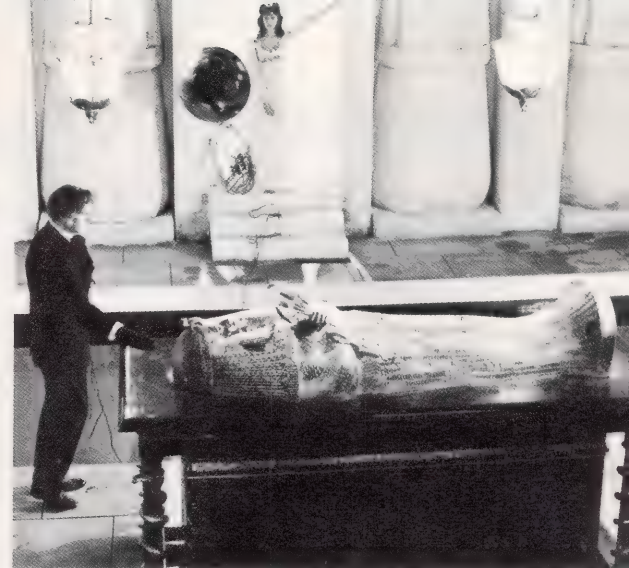
**"BLACULA"** - Vonetta McGee and William (Blacula) Marshall.



### TALES OF TERROR

In Panavision® and Color  
Starring Vincent Price, Peter Lorre, Basil Rathbone Debra Paget

Zira and Cornelius in **"ESCAPE FROM PLANET OF THE APES,"**  
(Kim Hunter and Roddy McDowall.)



**DR. PHIBES** (Vincent Price) and assistant, Valli Kamp.

Dr. Phibes Rises Again - Deep down below a mountain in the Egyptian Desert, Dr. Phibes, (Vincent Price) discovers in a sarcophagus, the key to the secret chamber containing the elixir that would restore his wife, Victoria to life as his assistant Vulnavia (Valli Kamp) looks on - Also starring Robert Quarry, Frona Lewis, Hugh Griffith, Terry Thomas, Peter Cushing and Beryl Reid - American International picture.

### MURDER AT THE RUE MORGUE

**DR. PHIBES'** Electric-Tubular.





# remembering MIRIAM HOPKINS

By Lee Graham

From his personal collection of  
timeless photographs

Miriam Hopkins passed away at the age of 70 a year ago this month (October 8, 1972) leaving an avalanche of films to be remembered by. She made her Broadway debut as a chorus girl in "The Music Box Revue" (1921). Dramatic roles on stage followed before her long career began in films.

A rival of Bette Davis, their feuds were highly publicized. Acting together in "The Old Maid" and "Old Acquaintance," they complemented each other beautifully.

After her days as a leading lady ended, Miriam played character roles in such films as "The Heiress" and "The Children's Hour."

Married and divorced four times, the Georgia-born star was living alone at the time of her death in New York where she had gone a few weeks earlier for a retrospective in her honor.



This snapshot was taken by young fan, Lee Graham, at rehearsal for Lux Radio Theatre in 1938. With Miriam Hopkins is long forgotten British actress Heather Thatcher.

1. Popular juvenile Henry Wadsworth played opposite Miriam Hopkins in her first films, "Fast and Loose" (1929).
2. You're a true movie buff if you recognize Charles Starrett, Carole Lombard, Frank Morgan, Miriam, and Henry Wadsworth in this vintage still from "Fast and Loose."
3. By the mid-thirties, Miriam was a big star. Among her many leading men was Joel McCrea with whom she worked in "Woman Chases Man," "These Three" and "Splendor."



# HOLLYWOOD'S HAPPIEST MONSTER

## THE STORY OF BORIS KARLOFF AND HIS LOVE AFFAIR WITH MONSTERS

By FRANK TAYLOR

It might seem hard for some movie fans of Boris Karloff to believe he could have enjoyed a normal childhood, or that he wasn't afraid of the dark as a youngster, and didn't put himself through college as a promoter of devils-food cakes.

But such are the facts. Karloff was born William Henry Pratt in London more than 80 years ago. Orphaned at an early age, he was raised by seven older brothers and a stepsister who groomed him to enter government service.

But, refusing to conform with the mold his relatives were trying to force on him, Karloff decided to leave England and go to Canada. The bright promise of a new life in Canada was dimmed somewhat when he was forced to accept employment as a ditch digger for \$2.80 per ten hour day. Hardly the kind of life he had expected.

When he got a chance to go on the stage with a traveling troupe of players doing Molnar's play: **"The Devil"**, Karloff leaped into the limelight. After seven years of learning his craft and wandering through the United States and Canada with the group, Karloff decided to try something else.

This time it was Hollywood. His first picture was a now all but forgotten film called: **"His Majesty, The American."** Starring Douglas Fairbanks, Sr. Karloff was one of the extras earning a princely \$5 per day. When things were slack in the acting business, Karloff would load cement sacks in a warehouse.

Karloff continued this way until he was past 40 — and past all hope of ever getting a starring role in a film, or so he thought. One day the obscure was approached in the Universal Studios commissary by Jimmy Whale, a successful producer for the studio. Whale suggested Karloff have make-up expert Jack Pierce experiment with him in the lab and try to devise a suitable make-up for a movie Whale was planning to make called: **"Frankenstein."** Karloff agreed and Pierce went to work.

When Karloff stumbled before the cameras in the seamy, erie make-up Pierce had designed, he was an instant success. No one imagined, least of all Karloff that his characterization of fictional **"Frankenstein"** would type cast his career for the next 37 years.

The role was one of the most demanding any actor has been asked to do in the history of films. Swathed in thick, padded clothing, wearing heavy boots that prevented him from moving his knees, Karloff stood under the hot studio lights in stuffy sound stages by the hour. The movie was made in the summertime which only added to the discomfort experienced by the actor for weeks at a time.

During the climatic moment Dr. Frankenstein brings his monster to life, Karloff lay stripped to the

waist on the operating table staring at the special effect men who were busy touching red hot arcs together creating flashes of "lightning." Karloff quivered internally hoping the whole time none of the hot carbon would fall on his chest — fortunately none did.

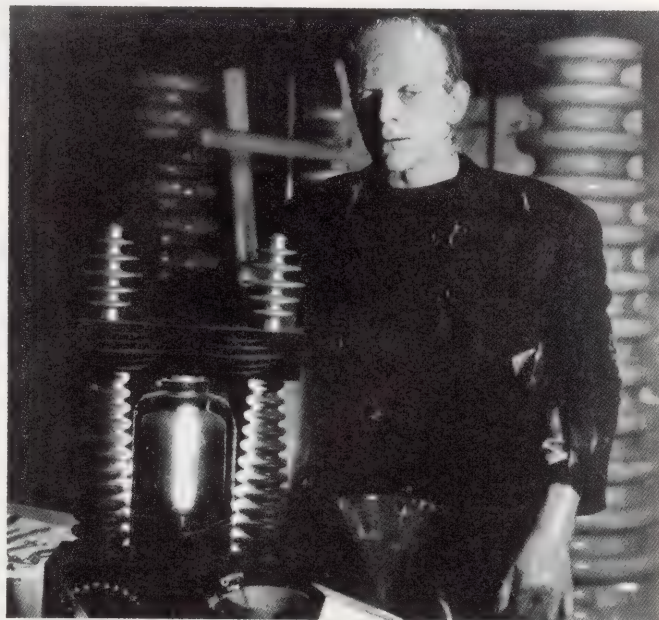
Made at a cost of \$250,000 by Universal, **"Frankenstein"** grossed \$12,000,000 for its owners. It is still taken out of the film vaults, dusted off and flashed on screens around the globe. Considered a classic by movie critics, it makes the audiences flesh creep whenever it is shown.

Probably the only mistake Universal made in the whole production of **"Frankenstein"** was showing the hapless monster being burned "alive" in an old mill at the end of the film. When the picture began breaking box office records a hasty script conference was called to "save" **"Frankenstein"** and studio profits.

Rushing a second version before the cameras, Whale brought Karloff back to the screen with the **"Bride of Frankenstein."** This picture picked up where **"Frankenstein"** had been left off — in a burning mill. This time he was shown falling into a mill pond which kept the monster from being turned into a monstrous hot dog.

Next Karloff donned the togs of Dr. Frankenstein's stepchild in **"Son of Frankenstein."** This was to be the actors last bout in front of the cameras as **"Frankenstein."** Others picked up where Karloff left and the series continued on and off for a few years more.

For once in his life Karloff found himself rich, famous and in great demand by the studios. He was delighted to find worse and worse scripts pressed into his eager hands by directors and producers. Turning the



Boris Karloff in his most famous movie role: **"Frankenstein"** produced by Universal City Studios on a budget of \$250,000 which has grossed more than \$12,000,000 since its release in 1931.





Continued

Donald A. Reed, 334 West 54th Street, Los Angeles, California 90037.

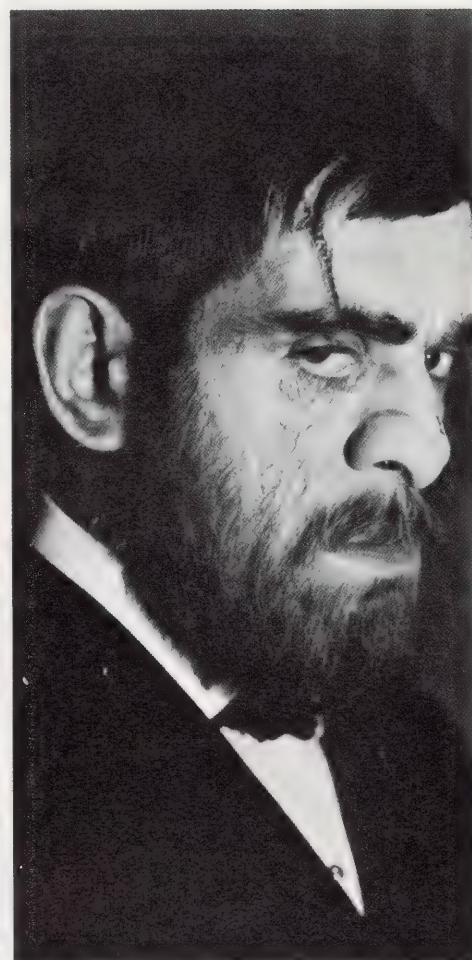
Within the Count Dracula Society are two orders, The Noble Order of Count Dracula and The Order of The Golden Bat. The Noble Order of Count Dracula is a group of Knights and Dames honored for services to the Society while The Order of The Golden Bat is the support group of the Society and its insignia is a small gold bat worn by its members.



**COUNT DRACULA SOCIETY HONOREES** — (L to R) David Simmons, Vice-President International Syndication Co., Ltd.; Rock Hudson, Joseph R. Mass.

Other awards given by the Count Dracula Society are the Horace Walpole Gold Medal, the Rev. Dr. Montague Summers Memorial Award, and The Dr. Frank H. Cunningham International Cinema Achievement Award.

Dr. Donald A. Reed, the Dracula Society's Founder and President is also president of Cinema Buffs and president of the newly formed Academy of Horror Films and Science Fiction Films. \*\*\*



Karloff in his role as the butler in "The Old Dark House."

## "ssssss" - Frankenstein

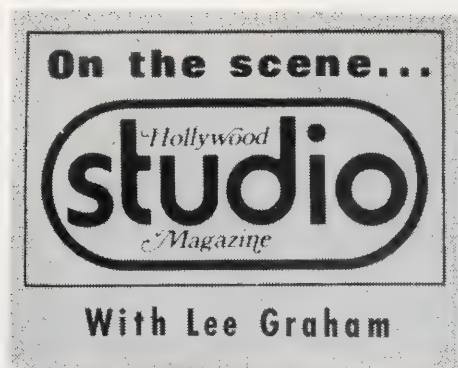
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tables Karloff donned the scientists white smock and started on an orge of transplanting heads, hearts, hands, and anything else that wasn't nailed down on the operating table of his movie lab.

Karloff was a body snatcher in a movie of the same name, became a mummy, and brought down the wrath of the ancient Pharaohs on his victims in "The Mummy." Then he tried pushing dope, making Jackie Cooper his pawn in "Young Donovan's Kid," switched to a part as "The Man They Could Not Hang," and became an evil warden in "Bedlam." Later he simply frightened people to death in "The Walking Dead." Through it all Karloff retained his cool, but millions in theatres all over the globe lost theirs.

Kind, gentle and good mannered, Boris Karloff carved for himself a place in the hearts of all the world — everybody loves a monster — especially a good one. And Boris bless his soul has been the best.





## BRUSH UP YOUR SHAKESPEARE!

A Midsummer Night's Dream took place at the Hollywood Bowl for the Bard's admirers with a benefit of stars under the stars appearing once in a life time to support the Los Angeles Free Shakespeare Festival which opened Labor Day at the Pilgrimage Theatre with "As You Like It."

Forty performers donated their services for this Shakespeare Cabaret featuring soliloquies, sonnets, musical numbers from shows based on Shakespeare and occasionally, just numbers. Host Tony Randall called it "Shakespeare — more or less."



Alice Cooper doing his (her?) thing.



Roddy McDowall in "Planet of the Apes" make-up tries a little monkey business with Jean Simmons.

Arlene Golonka, Pat Woodall and Meredith MacRae harmonized on "Sing For Your Supper." Photos by Darlene Hammond and Yani Begakis, Roy Cummings Inc.

Rock Hudson, Ellen Corby and Will Geer laugh it up back stage.



Rita Moreno doing a bit from "West Side Story."

Rhonda Fleming sang beautifully, then relaxed.

Jean Stapleton in tights with Glenn Ford, chairman of the benefit.

Bert Convy in duet with Kathy Nolan





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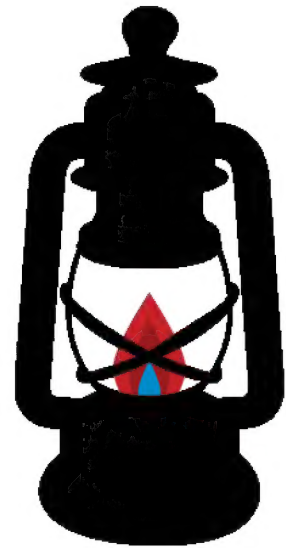


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